

The MUSICAL EDUCATOR



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CHOPIN



SPOHR



SCHUBERT



DONIZETTI



GLUCK

Great Musicians

MT
6
. M. P.
1895
Vol. 5

THE MUSICAL EDUCATOR

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EDITED BY
JOHN GREIG, M.A., Mus. Doc.

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THE MUSICAL EDUCATOR.

THE PIANOFORTE.

By WILLIAM TOWNSEND, A.R.A.M.

CHAPTER XI.—(*continued*).

DOUBLE SCALES—(*continued*).

135. OF the two remaining diatonic double scales, viz., that in sixths, and that in fourths, the one more commonly met with is the double scale in sixths. The latter is the inversion of the double scale in thirds, as will be seen from the following music-diagrams, in each of which both the upper and the lower fingering belong to the same hand.

The diagrams illustrate the fingering for double scales in sixths and thirds for both hands. Each diagram consists of a staff with notes and a bracketed fingering sequence.

- Top Left (R.H.):** Sixths. Fingering: $\begin{matrix} 2 & 3 & 4 & 3 & 4 & 4 \\ + & + & 1 & + & 1 & + \end{matrix}$
- Top Right (R.H.):** Thirds. Fingering: $\begin{matrix} 4 & 3 & 2 & 3 & 2 & 2 \\ 2 & 1 & 1 & 1 & 1 & + \end{matrix}$
- Bottom Left (L.H.):** Thirds. Fingering: $\begin{matrix} + & 1 & 2 & + & 1 & + \\ 2 & 3 & 4 & 2 & 3 & 3 \end{matrix}$
- Bottom Right (L.H.):** Sixths. Fingering: $\begin{matrix} 1 & + & 1 & 1 & 1 & 1 \\ 4 & 3 & 2 & 4 & 3 & 3 \end{matrix}$

Before beginning the study of the double scale in sixths, the student should make himself master of the plan of fingering adopted here. He will see that in both hands the fingering divides itself naturally into three groups, as was the case with that given for the double scale in thirds. In practising the scale up and down, let the student, when beginning it at the bottom of the piano, start from that position in which the fourth finger of the left hand is on the third degree of the scale. Let him also return, at the top of the piano, from that position in which the fourth finger of the right hand is on the third degree of the scale. *The fingering given here*

for the scale of C major must be used for the double scale in sixths in every key, whether major or minor. (See par. 133.)

136. In comparing the fingering of the double scale in sixths with that of the double scale in thirds, it will be noticed that in the right hand, only the thumb and first finger are used for the lower set of notes; and that, as the number of different notes is seven, and the number of fingers available is two, one of these two is therefore used twice in succession. This brings the student face to face with the necessity for playing two notes *legato* with one finger. This is easily possible in the case where one of the two is played on a black key, as:—



and is done by closely and gently sliding the finger from the black key down on to the white one. Some flexible hands may even be able to accomplish a *legato* in such cases as the following—



by employing parts of the thumb other than the usual one near its point. But to make a perfect *legato* between two *white* keys with the same finger is more difficult. It is best accomplished by first raising the wrist, the finger being on one of the notes, and then mildly jerking the fore-arm downwards, the wrist turning sideways in the direction of the second note. Let the student make a careful study of this method of playing *legato*, on the exercises given in par. 52.

137. A point to be considered in the execution of double scales in sixths, is the equality of tone which should exist between the notes of both sets in the same hand. If the following music-diagrams be studied,



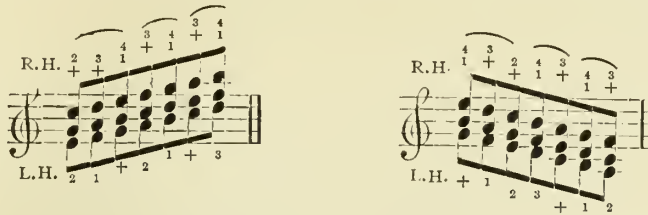
No. 1.



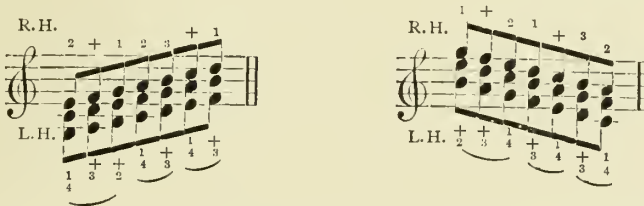
No. 2.

it will be seen that while one set of notes is written to be played *legato*, the other set has rests between several of its notes. This is the actual rendering of the double-scale: and is the natural consequence of the wide interval between the upper set and the lower. If the lower set of No. 1 be played without the upper one, and phrased and fingered exactly as it is written, the semiquavers G, B, and D, will probably be sounded with a tone lighter than that of the notes immediately preceding them. But when the complete scale is played (that is, both sets of notes), the tone of the notes E, G, and B of the upper set will probably be of the same quantity as that of the notes which precede them in their own set. Therefore special care must be taken that the semiquavers of the lower set be sounded with tone of exactly the same quantity as is given to the E, G, and B of the upper set, which are played simultaneously with the semiquavers. These remarks apply equally to the playing of all double scales.

138. The diatonic double scale in fourths, mentioned at the beginning of paragraph 135, is incomplete without the co-operation of both hands. The following examples



will show that in its complete form, it is, strictly speaking, a scale of *chords*. In this aspect it may be termed a triple scale, although it is not playable with one hand except as a *staccato* scale. For practice, it is treated in all respects like the double scale in sixths. Its inversion, viz.:



though rarely met with, may, for the purpose of strengthening the hand, be studied with advantage.

CHAPTER XII.

CHROMATIC DOUBLE SCALES.

139. CHROMATIC double scales are played in seconds, thirds, fourths, and sixths. Of these, those in seconds and fourths are incomplete, unless both hands are used simultaneously. The student may, therefore, examine first those in thirds and those in sixths. The double scale in thirds is played in major as well as in minor thirds, the latter being the one more commonly met with.

The chromatic double scale in MINOR THIRDS may, therefore, be studied first; and before attempting to play the complete double scale, the student must study *separately* each of the two scales that are played by the same hand.

The four following diagrams give the fingering for the lower set in the right hand, and for the upper set in the left hand:—



and the following give the fingering for the upper set in the right hand, and for the lower set in the left hand.

R.H. No. 5. No. 6.

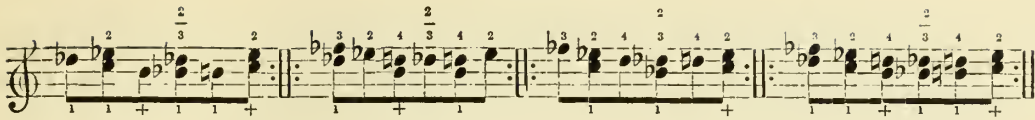
L.H. No. 7. No. 8.

140. The student will notice that the notation of the scale as given above is different from that given in paragraph 98, where it was written in the key of C. Nos. 1 and 8 are written in the key of E; Nos. 2 and 7 in C; Nos. 3 and 6 in E \flat ; and Nos. 4 and 5 in the key of G. The reason for the altered notation is, that if the two sets of notes in a chromatic double scale be written in the same key, and the number of semitones between the two notes of every simultaneously played pair remain the same, the *interval* (harmonically speaking) does not remain the same. For instance, a chromatic double scale in which the distance between the two sets is one of three semitones, and in which all the notes belong to the key of C, will include the interval of the augmented second three times; viz., between D \flat and E \sharp , between E \flat and F \sharp , and between A \flat and B \sharp . In other words, there will be nine instead of twelve minor thirds in the octave.

141. As was said above, the student must make himself familiar with the single scales given in par. 139, before he tries to play the double scale. His chief difficulty in this scale will be the equalising of the tones of the two contiguous notes played with the first finger. Let him notice that in both hands ascending it is the *upper* of the two black keys in the group of two, and the *top* black key in the group of three, from which the first finger slides; and *vice versa* in both hands descending.

In Nos. 5, 6, 7, and 8, an alternative fingering has been given three times in each scale. Some players can accomplish the complete double scale best by using the *third* finger in both the ascent and descent; some by using the *second* for both ascent and descent; while some are most successful if they use the second with the right hand ascending and the left descending, and the third with the right hand descending and the left ascending. The following preliminary exercises must be studied before the complete double scale is attempted. The minim need not be re-played at each repetition of the bar—merely held down. See paragraph 58.

R.H. 8va. 8va.



L.H.



The following is the chromatic double scale in minor thirds :—



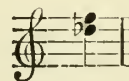
After the student can play this scale with the *same* notes sounding simultaneously in both hands, let him practise it with the upper set of the left hand a minor third below the lower set of the right. The interval between the limit notes of the two hands will then be a diminished seventh.

142. The chromatic double scale in MAJOR THIRDS is, on account of the simplicity of its fingering, an easily mastered one. In each hand two pairs of notes must be specially noted. Those are : for the right hand—



No. 9.

and



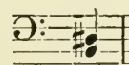
No. 10

and for the left hand—



No. 11.

and



No. 12.

All of them must be taken with the fourth and second fingers. The student will notice that Nos. 9 and 11 are common to both hands; and that Nos. 10 and 12 embody the key-note and third of the scales of five flats and five sharps respectively. The fingering of the other pairs in the scale is a succession of "two-thumb," and "three-one," as will be seen from the following example:—



For the fingering of the descending scale, let the student read the above scale backwards. The same must be done with the scale in the four following paragraphs.

The student should accustom himself to begin with any pair of notes, reckoning that as the key-note and third of the scale, but without altering the fingering in any case.

143. In the chromatic double scale in MINOR SIXTHS, the student returns to the kind of difficulties met with in the scale in minor thirds. From the following example—



it will be seen that the "slide," with the thumb from one white key to another, spoken of in the latter part of par. 136, is here used. Also that the second finger is employed only twice within the octave. The distance between the upper and lower set of notes in the same hand renders a perfect *legato* impossible in this scale. Let the student make an exhaustive study of both the upper and the lower sets separately before he tries to play them together. Then, calling the upper set of the right hand 1, and the lower set 2, the upper set of the left hand 3, and the lower set 4, let him practise the sets together in the following combinations: 1 and 2; 1 and 3; 1 and 4; 2 and 3; 2 and 4; 3 and 4; 1, 2, and 3; 1, 2, and 4; 1, 3, and 4; 2, 3, and 4; and lastly, 1, 2, 3, and 4. Let him also invent preliminary exercises for this scale after the models given for the scale in thirds, in par. 141. He should also practise the scale in sixths in the same manner as was recommended for the scale in thirds in the concluding sentence of par. 142. The upper and lower set in the same hand must both be played as *legato* as possible.

144. The chromatic double scale in MAJOR SIXTHS is less frequently used than that in minor sixths. The interval between the two notes in the same hand being greater, it becomes less possible to play the scale in major sixths *legato*. It is better, therefore, to confine the *legato* to the upper set in the right hand, and to the lower one in the left, and to play the lower-set-right and the upper-set-left entirely with the thumb. There will then be no strain on the hand: the tone of all the notes of either set is more easily made equal: and the blend of both sets (in the same hand) is likely to be more perfect, although one is *legato* and the other is not. With this fingering the scale in major sixths becomes a good preparation for the scale in *legato* octaves. The following example gives the fingering for the complete scale:—



When the student can play the scale fluently with the same notes sounding simultaneously in both hands, he must then practise it with the upper set of the left hand a major sixth (nine semitones) below the lower set of the right. The limit notes of the two hands will then have the distance of two octaves and three semitones between them.

145. The chromatic double scale in PERFECT FOURTHS—like the diatonic double scale in fourths—is incomplete without the co-operation of both hands. The fingering given here is similar to that used in par. 143 for the scale in minor sixths: that is, the individual notes in both cases are taken with the same fingers. The result of the *combination* of the upper with the lower set in the same hand is however dissimilar, seeing that the interval between the sets is different in the two cases.



The co-operating note used in the left hand necessary to complete the chord (see par. 138) may be either a minor or a major third below the lower set in the right hand. When the double scale in fourths is played by the left hand, the co-operating scale in the right hand may be either a minor or a major third above the upper set. In the following example this completing scale (*the fingering for which is not given here*) is shown in the left hand, a minor third below the lower set in the right hand:—



146. The chromatic scale in AUGMENTED FOURTHS is fingered as in the following example:—



apart, the white lower; (4) a white and a black key a tone apart, the black lower; (5) a white and a black key a semitone apart, the white lower; (6) a white and a black key a semitone apart, the black lower. They are here illustrated.



149. Each of these combinations must be practised with the aim and intention on the student's part of not only acquiring a good trill, but also of increasing the strength and flexibility of his whole hand; and for this purpose therefore he has, in practising them, to make use of many fingerings which he would not employ while playing any trill occurring in the course of a composition. These various fingerings will naturally divide themselves into classes, according as two, three, or four fingers are used for the trill.

In paragraph 106 all the possible *pairs* of fingers were given. They are given here again, and are as follows:—1, + 2, + 3, + 4, 1 2, 1 3, 1 4, 2 3, 2 4, 3 4. Each of the six key-combinations shown in the previous paragraph must be practised with the above ten pairs of fingers. Sixty different two-finger trills will thus be available, many of them being of great use in cultivating the contracting power of the hand.

Further: each pair in either hand must be practised with all the pairs (namely, ten) of the other hand in succession. Trill No. 1, par. 148, thus treated, is here given for the student's guidance.

R.H.



L.H. 2 octaves lower.



the right hand, the lower for the left. This remark applies also to the fingering for the trills in par. 151.

$\begin{Bmatrix} + 2 \text{ I } 2 \\ 2 \text{ I } 2 + \end{Bmatrix}$	$\begin{Bmatrix} + 3 \text{ I } 3 \\ 3 \text{ I } 3 + \end{Bmatrix}$	$\begin{Bmatrix} + 4 \text{ I } 4 \\ 4 \text{ I } 4 + \end{Bmatrix}$	$\begin{Bmatrix} \text{I } 3 \text{ 2 } 3 \\ 3 \text{ 2 } 3 \text{ I} \end{Bmatrix}$	$\begin{Bmatrix} \text{I } 4 \text{ 2 } 4 \\ 4 \text{ 2 } 4 \text{ I} \end{Bmatrix}$
$\begin{Bmatrix} + 3 \text{ 2 } 3 \\ 3 \text{ 2 } 3 + \end{Bmatrix}$	$\begin{Bmatrix} + 4 \text{ 2 } 4 \\ 4 \text{ 2 } 4 + \end{Bmatrix}$	$\begin{Bmatrix} + 4 \text{ 3 } 4 \\ 4 \text{ 3 } 4 + \end{Bmatrix}$	$\begin{Bmatrix} \text{I } 4 \text{ 3 } 4 \\ 4 \text{ 3 } 4 \text{ I} \end{Bmatrix}$	$\begin{Bmatrix} 2 \text{ 4 } 3 \text{ 4} \\ 4 \text{ 3 } 4 \text{ 2} \end{Bmatrix}$
$\begin{Bmatrix} + \text{I} + 2 \\ \text{I} + 2 + \end{Bmatrix}$	$\begin{Bmatrix} + \text{I} + 3 \\ \text{I} + 3 + \end{Bmatrix}$	$\begin{Bmatrix} + \text{I} + 4 \\ \text{I} + 4 + \end{Bmatrix}$	$\begin{Bmatrix} + 2 + 3 \\ 2 + 3 + \end{Bmatrix}$	$\begin{Bmatrix} + 2 + 4 \\ 2 + 4 + \end{Bmatrix}$
$\begin{Bmatrix} + 3 + 4 \\ 3 + 4 + \end{Bmatrix}$	$\begin{Bmatrix} \text{I } 2 \text{ I } 3 \\ 2 \text{ I } 3 \text{ I} \end{Bmatrix}$	$\begin{Bmatrix} \text{I } 2 \text{ I } 4 \\ 2 \text{ I } 4 \text{ I} \end{Bmatrix}$	$\begin{Bmatrix} \text{I } 3 \text{ I } 4 \\ 3 \text{ I } 4 \text{ I} \end{Bmatrix}$	$\begin{Bmatrix} 2 \text{ 3 } 2 \text{ 4} \\ 3 \text{ 2 } 4 \text{ 2} \end{Bmatrix}$
	$\begin{Bmatrix} \text{I } 2 \text{ I} + \\ 2 \text{ I} + \text{I} \end{Bmatrix}$	$\begin{Bmatrix} \text{I } 3 \text{ I} + \\ 3 \text{ I} + \text{I} \end{Bmatrix}$	$\begin{Bmatrix} \text{I } 4 \text{ I} + \\ 4 \text{ I} + \text{I} \end{Bmatrix}$	
	$\begin{Bmatrix} 2 \text{ 3 } 2 + \\ 3 \text{ 2} + 2 \end{Bmatrix}$	$\begin{Bmatrix} 2 \text{ 4 } 2 + \\ 4 \text{ 2} + 2 \end{Bmatrix}$	$\begin{Bmatrix} 3 \text{ 4 } 3 + \\ 4 \text{ 3} + 3 \end{Bmatrix}$	

In the last six of the above trills the thumb will be found to occupy a position underneath the other fingers. This is a good preparation for the double trill which will be noticed afterwards. See par. 152.

151. When the trill is made with *four* fingers, each finger is used once in every four notes, as in the following example:—



A table of the fingerings possible for the above four-note group is here given.

$\begin{Bmatrix} + 2 \text{ I } 3 \\ 2 \text{ I } 3 + \end{Bmatrix}$	$\begin{Bmatrix} + 2 \text{ I } 4 \\ 2 \text{ I } 4 + \end{Bmatrix}$	$\begin{Bmatrix} + 3 \text{ I } 2 \\ 3 \text{ I } 2 + \end{Bmatrix}$	$\begin{Bmatrix} + 3 \text{ I } 4 \\ 3 \text{ I } 4 + \end{Bmatrix}$	$\begin{Bmatrix} + 3 \text{ 2 } 4 \\ 3 \text{ 2 } 4 + \end{Bmatrix}$
$\begin{Bmatrix} + 4 \text{ I } 2 \\ 4 \text{ I } 2 + \end{Bmatrix}$	$\begin{Bmatrix} + 4 \text{ I } 3 \\ 4 \text{ I } 3 + \end{Bmatrix}$	$\begin{Bmatrix} + 4 \text{ 2 } 3 \\ 4 \text{ 2 } 3 + \end{Bmatrix}$	$\begin{Bmatrix} \text{I } 3 \text{ 2 } 4 \\ 3 \text{ 2 } 4 \text{ I} \end{Bmatrix}$	$\begin{Bmatrix} \text{I } 4 \text{ 2 } 3 \\ 4 \text{ 2 } 3 \text{ I} \end{Bmatrix}$
$\begin{Bmatrix} \text{I } 3 \text{ 2} + \\ 3 \text{ 2} + \text{I} \end{Bmatrix}$	$\begin{Bmatrix} \text{I } 4 \text{ 2} + \\ 4 \text{ 2} + \text{I} \end{Bmatrix}$	$\begin{Bmatrix} \text{I } 4 \text{ 3} + \\ 4 \text{ 3} + \text{I} \end{Bmatrix}$	$\begin{Bmatrix} 2 \text{ 3 } \text{I} + \\ 3 \text{ I} + 2 \end{Bmatrix}$	
$\begin{Bmatrix} 2 \text{ 4 } \text{I} + \\ 4 \text{ I} + 2 \end{Bmatrix}$	$\begin{Bmatrix} 2 \text{ 4 } 3 + \\ 4 \text{ 3} + 2 \end{Bmatrix}$	$\begin{Bmatrix} 3 \text{ 4 } \text{I} + \\ 4 \text{ I} + 3 \end{Bmatrix}$	$\begin{Bmatrix} 3 \text{ 4 } 2 + \\ 4 \text{ 2} + 3 \end{Bmatrix}$	

In the last eight trills the underneath position of the thumb is used.

All the above fingerings ought to be practised on the six key-combinations given in paragraph 148.

152. For the practice of the DOUBLE TRILL the student may take the "Exercises for double scales in thirds," given in par. 134; and for each exercise he must use the following fingerings:—

R. H.	$\begin{Bmatrix} 2 \text{ 3} \\ + \text{I} \end{Bmatrix}$	$\begin{Bmatrix} 2 \text{ 4} \\ + \text{I} \end{Bmatrix}$	$\begin{Bmatrix} 3 \text{ 4} \\ + \text{I} \end{Bmatrix}$	$\begin{Bmatrix} 3 \text{ 4} \\ + 2 \end{Bmatrix}$	$\begin{Bmatrix} 3 \text{ 4} \\ \text{I } 2 \end{Bmatrix}$	$\begin{Bmatrix} 2 \text{ 3} \\ \text{I} + \end{Bmatrix}$	$\begin{Bmatrix} 2 \text{ 4} \\ \text{I} + \end{Bmatrix}$	$\begin{Bmatrix} 3 \text{ 4} \\ \text{I} + \end{Bmatrix}$
L. H.	$\begin{Bmatrix} + \text{I} \\ 2 \text{ 3} \end{Bmatrix}$	$\begin{Bmatrix} + \text{I} \\ 2 \text{ 4} \end{Bmatrix}$	$\begin{Bmatrix} + \text{I} \\ 3 \text{ 4} \end{Bmatrix}$	$\begin{Bmatrix} + 2 \\ 3 \text{ 4} \end{Bmatrix}$	$\begin{Bmatrix} \text{I } 2 \\ 3 \text{ 4} \end{Bmatrix}$	$\begin{Bmatrix} \text{I} + \\ 2 \text{ 3} \end{Bmatrix}$	$\begin{Bmatrix} \text{I} + \\ 2 \text{ 4} \end{Bmatrix}$	$\begin{Bmatrix} \text{I} + \\ 3 \text{ 4} \end{Bmatrix}$

In the last three trills in each hand there will be noticed the "underneath" position of the thumb, spoken of before.

It cannot too often be pressed on the student's attention that in order to arrive at a brilliant and sustained execution of the trill he must practise it *slowly*. Each note played must be listened to and examined critically as to its exact equality in volume of tone with the note which has preceded it; and every note in the trill must also be made rhythmically equal with all its neighbours. To secure both of these qualities the student must insist that the rate at which each separate sound succeeds the other shall be a slow one, as otherwise he cannot so well exercise the faculty of criticism, without which the mere repetition of the trill so many times is of no value.

153. A difficult variety of the trill is that in which it is played in conjunction with the notes of a chord taken by the same hand. The trill may be made on the top note, on a middle note, or on the bottom note of the chord. The practice of this combination will be found very beneficial, provided that the student always remembers to keep the muscles of the hand in a state of the softest consistency possible to them under the circumstances of the particular stretch. Some examples of the trill combined with the notes of a chord are here given; and the student may practise (in all keys) many others which will no doubt readily occur to him.

Exercise 153 shows musical notation for both Right Hand (R.H.) and Left Hand (L.H.). The R.H. part consists of four measures, each containing a trill on a specific note of a chord. Fingerings are indicated by numbers 1-4 above the notes. The L.H. part also consists of four measures, each containing a trill on a specific note of a chord. Fingerings are indicated by numbers 1-4 below the notes. Rhythmic markings, including '+' and '2', are placed above or below the notes to indicate timing.

The Mordent.

154. The three-note ornament and its inversion, known in German as *mordent*, and *pralltriller* or *schneller*, but which has as yet no distinctive English name, may with advantage be studied as an adjunct to the trill. In its construction two different notes are used, one of which is played twice; and the distance between them may be either a tone or a semitone. The repetition of the higher of the two notes constitutes the *mordent*—

The notation for the Mordent ornament shows a treble clef staff with a three-note figure. The first note is a quarter note, followed by two eighth notes. A 'w' symbol is placed above the first note, indicating a mordent.

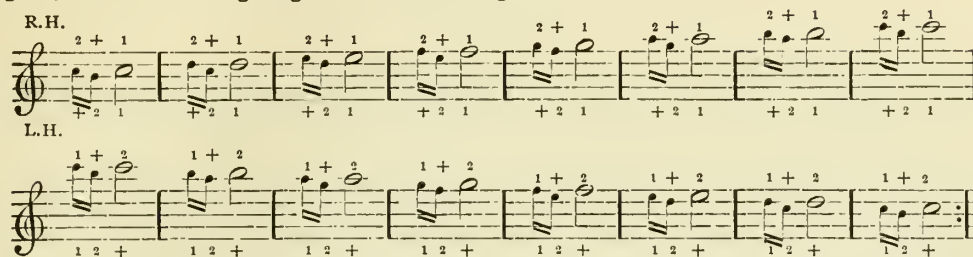
the repetition of the lower constitutes the *pralltriller*, or *schneller*.

The notation for the Pralltriller (Schneller) ornament shows a treble clef staff with a three-note figure. The first note is a quarter note, followed by two eighth notes. A 'w' symbol is placed above the first note, indicating a pralltriller.

For an exhaustive study of these two forms let the student take the scale in every key, both major and minor—using the *melodic* form of the latter mode—and on each of its degrees, both ascending and descending, play a *mordent* or *pralltriller* as the case may be. This is illustrated in pars. 155 and 156. Let him also, in order to acquire a finished execution, practise them with an accent falling in turn on each different note of the figure, as:—

The notation shows a scale with two groups of ornaments. The first group is labeled 'Mordent.' and the second group is labeled 'Pralltriller.' Each group contains three examples of the ornament applied to different notes of the scale. Accents (>) are placed above the first note of each ornament figure to indicate the accent position.

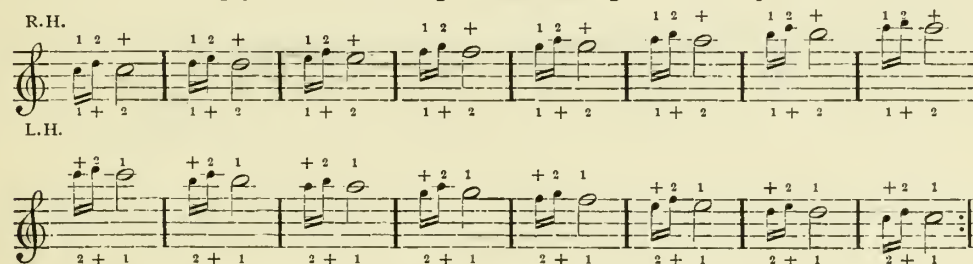
155. The following gives the ascending and descending scale with a *mordent* on each degree; also the first fingering from the following table.



In this table twenty-two different fingerings are given for the above scale. In each "bracket" the first three figures of the upper row are for the right hand ascending the scale, the last three for the same hand descending. In the lower row of each bracket the first three figures are for the left hand ascending the scale, the last three for the same hand descending.

R. H. {	2 + 1. 1 + 2	{	3 + 1. 1 + 3	{	4 + 1. 1 + 4	{	3 + 2. 2 + 3	{	4 + 2. 2 + 4	{	4 + 3. 3 + 4
L. H. {	+ 2 1. 1 2 +	{	+ 3 1. 1 3 +	{	+ 4 1. 1 4 +	{	+ 3 2. 2 3 +	{	+ 4 2. 2 4 +	{	+ 4 3. 3 4 +
R. H. {	3 1 2. 2 1 3	{	4 1 2. 2 1 4	{	4 1 3. 3 1 4	{	4 2 3. 3 2 4	{	2 1 +. 2 1 +	{	3 1 +. 3 1 +
L. H. {	1 3 2. 2 3 1	{	1 4 2. 2 4 1	{	1 4 3. 3 4 1	{	2 4 3. 3 4 2	{	1 2 +. + 2 1	{	1 3 +. + 3 1
R. H. {	4 1 +. 4 1 +	{	3 2 +. 3 2 +	{	4 2 +. 4 2 +	{	4 3 +. 4 3 +	{	+ 1 2. + 1 2	{	+ 1 3. + 1 3
L. H. {	1 4 +. + 4 1	{	2 3 +. + 3 2	{	2 4 +. + 4 2	{	3 4 +. + 4 3	{	1 + 2. 2 + 1	{	1 + 3. 3 + 1
R. H. {	+ 1 4. + 1 4	{	+ 2 3. + 2 3	{	+ 2 4. + 2 4	{	+ 3 4. + 3 4				
L. H. {	1 + 4. 4 + 1	{	2 + 3. 3 + 2	{	2 + 4. 4 + 2	{	3 + 4. 4 + 3				

156. The following gives the ascending and descending scale with a *pralltriller*, or *schneller*,



on each degree; also the first fingering from the following table. Twenty-two different fingerings are given for the above scale; and they are to be used in the manner described in paragraph 155.

R. H. {	1 2 +. + 2 1	{	1 3 +. + 3 1	{	1 4 +. + 4 1	{	2 3 +. + 3 2	{	2 4 +. + 4 2	{	3 4 +. + 4 3
L. H. {	1 + 2. 2 + 1	{	1 + 3. 3 + 1	{	1 + 4. 4 + 1	{	2 + 3. 3 + 2	{	2 + 4. 4 + 2	{	3 + 4. 4 + 3
R. H. {	2 3 1. 1 3 2	{	2 4 1. 1 4 2	{	3 4 1. 1 4 3	{	3 4 2. 2 4 3	{	+ 2 1. 1 2 +	{	+ 3 1. 1 3 +
L. H. {	2 1 3. 3 1 2	{	2 1 4. 4 1 2	{	3 1 4. 4 1 3	{	3 2 4. 4 2 3	{	2 1 +. 2 1 +	{	3 1 +. 3 1 +
R. H. {	+ 4 1. 1 4 +	{	+ 3 2. 2 3 +	{	+ 4 2. 2 4 +	{	+ 4 3. 3 4 +	{	2 + 1. 1 + 2		
L. H. {	4 1 +. 4 1 +	{	3 2 +. 3 2 +	{	4 2 +. 4 2 +	{	4 3 +. 4 3 +	{	+ 1 2. + 1 2		
R. H. {	3 + 1. 1 + 3	{	4 + 1. 1 + 4	{	3 + 2. 2 + 3	{	4 + 2. 2 + 4	{	4 + 3. 3 + 4		
L. H. {	+ 1 3. + 1 3	{	+ 1 4. + 1 4	{	+ 2 3. + 2 3	{	+ 2 4. + 2 4	{	+ 3 4. + 3 4		

The necessity for practising so many different fingerings when so few comparatively are in use in actual piano-playing has been touched upon in paragraph 149.

Part-Playing.

157. In paragraphs 58 and 60, exercises were given having reference to the cultivation of the special independence of finger necessary for the playing of the fugues and polyphonic works of J. S. Bach and other composers. The several articles in this series on "Musical Forms," "The Harmonium," "Choir Training," and "Counterpoint," deal with the subject of polyphonic or contrapuntal writing; and in a thorough study of the pianoforte also, the elucidation and practice of the great compositions written in this style for the instrument, present to the earnest worker one of his most difficult as well as most interesting tasks. To help him to study a fugue, or any other example of part-writing, with the thoroughness which its musical value and technical importance demand, a few bars from the F major fugue, Book I., in Bach's "Forty-eight Preludes and Fugues," have been selected and analysed technically; and it is earnestly recommended to the student that he should submit to a similar process of analysis every fugue or other contrapuntal composition which he may take up. For any extra time spent over the works of Bach studied in this manner, the student will be amply repaid in the deeper insight he will have gained into the compositions, in the increased enjoyment found in their performance, and in the immense *technical* benefit he will have derived.

158. The following bars, taken from the fugue mentioned above, are given here for the purpose of analysis:—

1

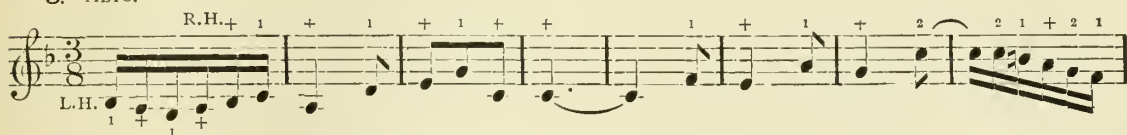
It is taken for granted that the student is able to follow, from beginning to end, each separate voice-part of any fugue; that is, if the composer has written it clearly enough. Also, that the student either can himself finger every note intelligently, or can get some one to do this for him. *No practice ought to be begun until the whole composition has been fingered throughout.* After this is done, each voice must be dissociated from all the others, and practised separately, with the fingering which will be used when all the parts are put together again. In order that this rule may be strictly adhered to, it is necessary to finger each part very completely. When *one* hand is playing *two* parts, the fingers used for the one part often suggest the fingering necessary for the other, even though no fingering may be written to either part. But when the same two parts are detached from each other, and practised separately, neither can borrow suggestions from its neighbour, and each would probably be played with fingering which would not be possible or practicable when they were brought together again; so that even very easy parts must be fully fingered. The question of how to finger a fugue brings up the disputed point of how to *phrase* the same; and about this there is much diversity of opinion. The matter for the student to consider at present is: how to get the greatest technical benefit from the study. His own added musical experience, and the hearing of these works played in public by great artists, will be his guide in the future. It will be well then that he should select that method of phrasing which will do him the greatest good *technically*; and this, in the opinion of the writer of this article, is to practise the whole fugue at first *legato* in every part. *In fingering it so that*

a continuous legato shall be possible, every device must be used that will prevent a break in tone from occurring anywhere in any of the parts.

2.—SOPRANO.



3.—ALTO.



4.—BASS.



5.—SOPRANO and ALTO.

6.—SOPRANO and BASS.

7.—ALTO and BASS.

159. The preceding numbers represent the voice-parts, singly and in combination, of eight bars of the fugue mentioned in par. 157. Nos. 2, 3, and 4 give respectively the soprano, alto, and bass parts separately; Nos. 5, 6, and 7 represent respectively 2 combined with 3: 2 with 4: and 3 with 4. These added to the complete combination, No. 1, given in paragraph 158, constitute the seven "stages" in which every three-part composition ought to be studied. (The student may work out for himself the fifteen stages belonging to the study of a four-part composition.)

In No. 2, between the last note of bar 2 and the first of bar 3, will be found an example of one finger turning over another; and in bar 3 will be found an example of a finger (not the thumb) turning *under* its neighbour. In the same bars of No. 3 will be seen the reason for this apparently unnecessary twisting of the fingers. There the thumb and first finger are engaged with a *legato* passage, which forbids the thumb's release. The fingering of the trill in bar 4, No. 2, is also caused by the thumb's detention on the C of the same bar of No. 3.

In No. 3, bar 1, the part undergoes an exchange of hands, passing from the left to the right at the second last note. This allows the "subject" of the fugue, which enters at the third quaver of bar 1, No. 3, to be given out with greater freedom by the left hand. The stilted nature of the fingering in bars 2, 3, 5, and 6, is the result of what is going on at the same time in the soprano voice.

In No. 4 the only peculiarity in the fingering occurs in bar 2, where the hand is turned quickly from one position to another, at the second note. The rest of the fingering is normal, as the hand has only one part to attend to.

In No. 5, bar 1, the notes of the alto part must pass from the left hand to the right without change of quality or quantity of tone, and without any break at the join. The double join between the last pair of notes (G and D) in bar 2, and the first pair (A and E) in bar 3, must be carefully made. In bar 3, the second last note of the alto part and the second last note of the soprano are the same G; and the student will notice that the G of the alto ends at the same instant at which the G of the soprano begins. The G of the alto, which comes first, must rise before the G of the soprano can be played, and this latter is played simultaneously with the note, viz. C, which follows the G in the alto voice. Therefore the G and C of the alto cannot be played *legato*. The G in the alto ought to rise just as the third last note (A) in the soprano is played. The last C in bar 3 of the alto, in order to prepare for the first C in bar 4 of the same part, ought to rise just as the last note (F) of the soprano is played. It is thus impossible to play *legato* the three notes G, C, C, in bars 3 and 4 of the alto part. In bar 8, the substitution of the fourth finger for the third is best made just as the B of the alto is played.

In No. 6 the distance between the parts makes the execution of this combination a comparatively easy one. It must, however, be equally thoroughly studied. The substitution of finger occurring in the last bar of the soprano must be made at beat 2 in the middle of the trill in the bass.

In No. 7 the double *legato* (1) between the A and B♭ of the alto at the point of exchange, and (2) between the same A of the alto and the C of the bass, must be made neatly. In consideration of what has been said above concerning the G and C of the alto part in bar 3, these notes may now be practised as if they had been written semiquavers, and with a semiquaver rest following them. In bar 7, the last note (C) in the soprano part must rise at the first note of the trill in the bass.

160. If the student has mastered every technical difficulty presented by the above analytical study of the various parts of the eight bars of the fugue, he will now be ready to begin practising these bars in their complete form, as given in paragraph 158, No. 1. Any serious obstruction which he may encounter at this last stage will probably be the result of an imperfect practice of the difficulties of the previous ones; and he will save much time if he refer to one or other of these for the reason of his failure to play any particular passage well in the complete form.

When the whole fugue "goes well," played with tone of perfectly level quantity and of pure and clear quality, the student may practise it in other ways. Taking No. 5 again, he may play the soprano *forte* and the alto *piano*, and *vice versâ*; and the same with Nos. 6 and 7. Then taking No. 1, paragraph 158, he may practise any two voices together *piano*, and the other *forte*, and *vice versâ*. These methods will be found very difficult, and very beneficial. See paragraph 60.

After he has developed some independence of finger thus, he may use the juxtaposition of *legato* and *staccato* in the same manner as was recommended above with *piano* and *forte*. He may then interchange these four ways, and thereby create a practically endless source of interest and profit. And lastly, in order to give a musical and intellectual finish to his rendering of the fugues of Bach, the student must study the form of this branch of composition, viz.: the fugue—as well as the form of the particular example in hand.

On Slow Practice.

161. Mention has been made, more than once in this article, of the value of practising slowly; and the student may probably before now have heard from other sources that slow practice is a good thing, and may have been advised to adopt it. But it is questionable whether, out of a hundred students of the piano, there be more than one who has grasped the idea in its entirety, and works systematically on that principle; and it is not strange that it should be so, seeing that to practise constantly slowly requires the possession, in a large degree, by the student of the qualities of far-sightedness, patience, and self-denial. In the case of some, the failure to acquire the habit arises from a misconception of the term. The expression "slow" is, after all, only relative, and gives the student no clue to any absolute rate at which his practice should be done. Hence he often works on under the impression that he is practising fairly slowly, when he is probably filling in a great part of the time with bad fingering, false notes, faulty tone, premature attempts to play with "expression," stumbling, &c., &c., all of these being consequent on the general state of non-repose in which he permits his mind to remain while "practising."

In giving advice to the student as to how slowly he ought to practise, perhaps the most comprehensive law to lay down will be: *Practise always at that rate which will prevent the occurrence of a mistake of any kind.* If he make any mistake he will then know he is not practising slowly enough. Let him endeavour to maintain a state of mind in which he can think calmly and clearly of note-perfection, good tone, steady rhythm, and correct phrasing, and he will find that, in order to keep up an unflinching accuracy in all these four things, he is compelled to make the rate of practice a very slow one. This will be to most students an irksome restriction, and one for which they do not see the necessity. But the aim and end of the whole matter is that the student should be able to play well: that is, with absolute ease of body, and the free use of his mental faculties; and he cannot expect to be in possession of these while performing any piece, if he has not cultivated and applied them fully while practising the same.

The mistakes, which the habit of practising too fast brings with it, may be divided into two classes: namely, those of which the student is conscious, and those of which he is unconscious. If, in his endeavour to eradicate any of the former, he be unwilling to slacken the speed at which he is playing, there will ensue a species of strife between his will (as shown in his determination to repeat the same passage so many times), and the laws of nature (as shown in the tendency of all his habits of method and mind to repeat themselves). By refusing to slacken speed he only strengthens what he is anxious to weaken, viz.: his tendency to make the particular mistake again; but by taking the tempo considerably slower, he is then able to turn off on a different tack, to induce new conditions of thought, and to repair the damage he has already done to his

playing. Even the most talented student has need to economise time, seeing that in music he has such a world to conquer. Fast practice is only another name for slow progress.

As regards the mistakes of which the student while practising is unconscious, it is probably safe to say that they occur for the most part under the hands of him who practises too fast. A slow rate, then, might reveal to his ears and eyes faults of different kinds, which a quicker rate would give him no time to discover; and a self-discovered mistake is often a source of gratification to the student, and is always one which in future he has little difficulty in avoiding.

When he has acquired the habit of practising slowly, he will be left in no doubt as to when or how often he may *play* his piece at a quick rate, or even up to time. The playing through of the piece he is working at is as much a technical necessity as is the practising of it slowly; and the mistakes which occur in such a performance will do him good rather than harm. They will show him the underlying weak parts in his previous practice, as well as the pitfalls and snares spread for him throughout the composition. The quick rate will also serve to show him the *relative* difficulty of the several passages or parts of the piece, and will help him to judge of the amount of further slow practice that each portion will need. And lastly, if there be in the student's mind any doubt as to whether he will ever be able to master any special difficulty even by slow practice, let him, for his own sake, adopt the method by pursuing which his uncertainty of final success *may* be dispelled, rather than go on in that, by pursuing which his present doubt of success will eventually change into certainty of failure.

Pianoforte Accompaniment.

162. A pianist's sympathetic qualities are never more thoroughly shewn than when he is playing an accompaniment to a song, or to a solo on some instrument, such as the violin, cello, &c.; and the following hints are laid before the student, under the conviction that he will find nothing so generally improving to his feeling for beauty of tone, or to his capacity for ready and sympathetic co-operation with the musical performances of others, as the practice of the difficult art of accompanying. Foremost among the qualifications needed by the accompanist are: a thorough mastery of his own part of the composition, as well as an intimate acquaintance with the melody to be sung or played. If it be a vocal piece he is accompanying, he must also be well up in the words of the song. These three points call for some detailed remark.

Firstly, An accompaniment ought to be as carefully practised as a solo. Even though it is an easy one, a thorough acquaintance with it will do the accompanist no harm, and the singer or player, who is being accompanied, much good. A difficult accompaniment, on the other hand, ought to be treated with the same respect as would be given to a difficult solo—*i.e.*, it must be well studied. Every singer expects even the most difficult accompaniment to be swayed in the matters of variety of *tempo*, expression, &c., by his own preferences and individualities, and this cannot take place if the accompanist cannot play his part. *Secondly*, He must also know by heart every note of the melody. If he does, he is then more able to accommodate his playing with fine exactness to the singer's conception and execution of the song, and he thereby becomes a kind of musical thought-reader. *Thirdly*, He ought to know the words of the song. Even in the case where a singer, in consequence of bad enunciation, does not allow his audience to hear the words distinctly, if the sense of them is in the mind of the accompanist, and if the music fits the words, a player with any imagination can always impart to the tone of the piano some colour which will be the reflection of that sense; and this ought to inspire the singer.

As to the important question of with what amount of tone—how loudly or how softly—to play the accompaniment, the player must remember that it is possible to err on both sides. The voice must be supported by the tone of the piano without being obscured by it. If the accompaniment is played too softly, the singer will feel himself depressed by the want of tone-background. He expects to receive a certain amount of support, and if that is withheld, he

cannot express himself adequately. A previous acquaintance, on the accompanist's part, with the peculiarities of the singer's voice is a help in many cases; and a firm accompaniment at special weak parts in the voice will often be gratefully received. At the same time, there is nothing so disastrous to a song as a too loud accompaniment, or so irritating to the listeners as the sight of a singer making valiant efforts to obtain a hearing. This, which occasionally takes place with an orchestral accompaniment, is happily almost impossible in the case of a pianoforte one. But although the latter may not be able to entirely drown the tone of the voice, it can become obtrusive in many ways, if the accompanist does not take care. Desire to draw attention in one way or another to his own powers, lack of sympathy with the singer, shewn by his failing to modify and vary as much as possible the tone of the piano to suit the quantity and quality of the voice, carelessness in listening for delicate changes of *tempo*, &c., to which the singer has become accustomed, want of readiness in covering up any mistake or slip which the singer may perhaps have made—these and other faults, by destroying that impression of unity between singer and accompanist which should exist in the listener's mind, all serve to bring the piano into undue prominence, and to lessen the effect of the performance.

In many of the finest modern songs the composer has written an accompaniment for the piano of a much more important character than that of the music he has given to the voice part. To the case then of such songs will apply specially what has been said above concerning the necessity for the accompanist's knowing both his own part, and also the words, thoroughly. On him now devolves the duty of illustrating that which the singer often merely announces. Many of the songs of Schubert, Schumann, Brahms, Löwe, &c., require the aid of a fine piano player for their just interpretation.

In conclusion, let the student-accompanist remember that it is his duty in every possible way to help the singer; and that, to be able to fulfil that duty, he must train himself by gladly taking every opportunity that presents itself of accompanying both singing and also solo-playing.

APPENDIX.

LIST OF PIECES, STUDIES, ETC.

BEGINNING FROM STAGE OF MEDIUM DIFFICULTY.

- | | |
|---|--|
| <i>Bach</i> —Small preludes. | <i>Rubinstein</i> —Romance. E♭. |
| <i>Haydn</i> —Sonata. D major. | <i>Beethoven</i> —Sonata. Op. 14, No. 2. |
| <i>Mozart</i> —Fantasia. D minor. | <i>Handel</i> —Chaconne. F. |
| <i>Paradies</i> —Sonata. F. | <i>Dussek</i> —Consolation. |
| <i>Steibelt</i> —Rondo. E♭. | <i>Henselt</i> —Liebeslied. |
| <i>Chopin</i> —Valse. A minor. | <i>Schubert</i> —Impromptu. A♭. Op. 142. |
| <i>Schubert</i> —2 Scherzos. | <i>Chopin</i> —Valse. D♭. |
| <i>Handel</i> —Harmonious Blacksmith. | <i>Rubinstein</i> —Melody. F. |
| <i>Beethoven</i> —Rondo. C. | <i>Mendelssohn</i> —Andante and Allegro. Op. 16. |
| <i>Kirchner</i> —Album leaf. F. | <i>Bach</i> —Two-part Inventions. Nos. 13, 14. |
| <i>Hummel</i> —Rondo. E♭. | <i>Heller</i> —Restless Nights. |
| <i>Schumann</i> —Nachtstück. F. | <i>Mozart</i> —Rondo. A minor. |
| <i>Rubinstein</i> —Polka. G. | <i>Beethoven</i> —Sonata. Op. 14, No. 1. |
| <i>Dussek</i> —Sonata. B♭. Op. 24. | <i>Haydn</i> —Caprice. F minor. |
| <i>Chopin</i> —Valse. E minor. | <i>Chopin</i> —Nocturne No. 2. E♭. |
| <i>Glück</i> —Gavotte in A. Arr. by H. John. | <i>Scarlatti</i> —Tempo di ballo. |
| <i>Beethoven</i> —Rondo à capriccio. G. | <i>Jensen</i> —Songs and Dances. |
| <i>Bach</i> —Two-part Inventions. Nos. 1, 4, 8. | <i>Clementi</i> —Sonata. C. Op. 36, No. 3. |
| <i>Mendelssohn</i> —Christmas pieces. Op. 72. | <i>Dussek</i> —Sonata. G. Op. 35, No. 2. |

Liszt—Consolations. D \flat .
Rheinberger—Die Jagd.
Henselt—Liebeslied.
Beethoven—Sonata. Op. 2, No. 1.
Chopin—Nocturne. Op. 32, No. 2.
Döhler—Nocturne. D \flat .
Bach—Two-part Inventions (remaining numbers).
Mozart—Fantasia. C minor.
Schubert—Impromptu. C minor.
Schumann—Kinderszenen.
Chopin—Nocturne. F minor.
Mendelssohn—Lieder, Nos. 1 and 3.
Beethoven—Sonata. Op. 10, No. 2.
Bach—Three-part Inventions.
Scarlatti—Harpsichord lessons.
Hummel—Sonata in E \flat .
Chopin—Impromptu. A \flat .
Schubert—Clavierstück. E \flat minor.
Schumann—Blumenstück.
Liszt—Regatta veneziana.
Czerny—Toccata. C.
Weber—Invitation à la valse.
Beethoven—Sonata. Op. 7.
Heller—La truite.
Moszkowski—Valse. A \flat .
Mendelssohn—Rondo capriccioso.
Chopin—Fantaisie-Impromptu.
Schumann—Papillons. Op. 2.
Gluck—Gavotte, arranged by Brahms.
Heller—Wanderstunden.
Weber—Polacca. E.
Bennett—Rondo piacevole.
Liszt—Liebestraum. No. 3.
Bach—Italian concerto. 1st Movement.
Beethoven—Sonata. Op. 10, No. 1.
Hummel—Rondo. B minor.
Chopin—Valse. Op. 34, No. 2.
Scarlatti—Harpsichord lessons (continued).
Dussek—Sonata. Op. 77.
Mendelssohn—Caprice. Op. 33, No. 2.

Liszt—Liebestraum. No. 1.
Henselt—La Gondola.
Schumann—Phantasiestücke. Nos. 1, 2, 3, 4.
Beethoven—Sonata. Op. 31, No. 2.
Mendelssohn—Variations. Op. 82.
Chopin—Valse. Op. 42.
Bach—Italian concerto, Movements 2 and 3.
Moszkowski—L'étéincelles. B \flat .
Schumann—Faschingsschwank.
Chopin—Impromptu. G \flat .
Beethoven—Sonata. Op. 31, No. 3.
Bennett—Study. G minor.
Beethoven—Sonata. Op. 27, No. 2.
Mendelssohn—Fantasia. F \sharp minor.
Raff—Suite. Op. 72.
Chopin—Impromptu. F \sharp .
Liszt—Valse impromptu.
Rubinstein—Valse caprice.
Chopin—Tarantelle.
Brahms—Ballades. Op. 10.
Beethoven—Sonata. Op. 53.
Bach—Chromatic Fantasia and Fugue.
 „ —48 Preludes and Fugues.
Beringer—Daily Technical Studies.
Germer—Technics of Pianoforte-Playing.
Liszt—Technical Studies.
Mertke—Technical Exercises.
Rosenthal—School of Modern Pianoforte Virtuosity.
Tausig—Daily Studies.
Loeschhorn—Octave School.
Czerny—School of Velocity. Op. 299.
 „ —Fingerfertigkeit. Op. 740.
Cramer—60 Studies. Von Bülow.
 „ —66 Studies. Hermann Vetter.
Clementi—Grados ad Parnassum. Tausig.
Moscheles—Studies. Op. 70.
Henselt—Studies. Op. 2 and 5.
Rubinstein—Studies. Op. 23.
Chopin—Studies. Op. 10 and 25.
 „ —Preludes. Op. 28.

SINGING, SIGHT-SINGING, AND VOICE PRODUCTION.

BY JAMES SNEDDON, MUS. BAC., CANTAB.

CHAPTER VI.

Importance of Time Studies. Rhythms Intermediate and Advanced. Studies in Chromatics. The complete Modulator. Modulations to Relative Minor of first-flat and first-sharp keys. Transition of Two Removes. Transition of Three Removes. Transitional Modulation. Illustrations and Exercises. Pronunciation of Consonants. Fields for Study and Improvement. Pieces. Last words to the Student. Music for the Single Voice. Two-Part Music. Three-Part Music, and Music for four or more parts. Revival of Part-Singing.

115. THE important subjects that, in conducting this course of lessons, had to be brought under consideration in Chapter V., so engrossed our attention and monopolised our space, that there was neither room nor opportunity for the study of *time*, or the insertion of time-exercises. In our present relations we have now to say our last word, and perform, it is to be hoped, our best work in connection with this subject,—a subject, the musical importance of which cannot well be over-estimated. Many composers have made the beauty and variety of their rhythms a distinctive feature in their compositions; not a few have attained to name and fame thereby; and, for a student to be an exact timeist, is to have attained a very high character as an executant.

11. The time-names as employed in sol-fa will, if diligently practised, have been found very useful in the earlier steps of this course; but after many years of trial, it is still an open question whether they can be made really serviceable in the more advanced stages of any course of training. At the point now reached, the greatest service to be derived from them will possibly be found in connection with a time-name chart, published by Mr. Curwen towards the close of his life, and here reprinted. This chart is employed for pointing purposes with regard to *time* in much the same way as the modulator is caused to do duty for *tune*. When, in the course of his work, the student comes to any time difficulty,—help in surmounting it may be obtained by returning to, and singing from, the time chart; but the quickest and best way of overcoming any and every musical obstacle is to have the advantage of listening to, and trying to imitate, a good pattern. Work may, and ought to go on without a teacher, only when it is impossible to find a good one. Self-taught people are nearly always one-sided; fairly good perhaps in one department, and deplorably bad in almost every other. The self-teaching man places himself in the position of a discoverer of truths which have been known, and arts which have been practised for centuries, and, mentally or physically, has no proper standard of excellence. We are “the heirs of the ages;” let us take as full advantage as we can of our magnificent patrimony.

TONIC SOL-FA TIME CHART.

WHOLES.	HALVES.	QUARTERS.	THIRDS.
:1	TAA	:1 ,1 ,1 ,1 tafatefe	:1 ,1 ,1 taataitee
:—	AA	:1 ,1 ,1 TAA-tefe	:1 ,1 ,1 taa-aitee
:	SAA	:1 ,1 ,1 TAAfe	:1 ,1 ,1 taatai-ee
:1	TAA-TAI	:1 ,1 ,1 tafATAI	:1 ,1 ,1 saataitee
:	-AATAI	:1 ,1 ,1 safatefe	:1 ,1 ,1 taa-aisee
:	SAATAI	:1 ,1 ,1 tafatese	:1 ,1 ,1 taasai-ee
:1	TAASAI	:1 ,1 ,1 TAAsefe	:1 ,1 ,1 taasaitee
EIGHTHS.	:1 1 ,1 1 ,1 1 ,1 1 tanafanatenevene	SIXTHS. (3 accents)	:1 1 ,1 1 ,1 1 tafatefetifi
NINTHS.	:1 ³ 1 ,1 ³ 1 ,1 ³ 1 taralateretirili	SIXTHS. (2 accents)	:1 ³ 1 ,1 ³ 1 taralaterere

NOTE.—“Ai” is pronounced as in *maid*, *fail*, &c. “Aa” is pronounced *a* in *father*, “a” as in *mad*, “e” as in *led*, and “i” as in *lid*. These time-names are copied from M. Paris’ “Langue des durées.” The more minute divisions are seldom used except in instrumental music. In the Tonic Sol-fa notation we often write *two* measures in the place of *one* in the common notation, thus expressing the accent more truly than it does.

117. The following rhythms should be sung—(1) to time names or to *la*; (2) sol-faed; and (3) sung to *la* in time and tune. Exercises 125–127 should also be re-written in the simple-time forms, of which they respectively are the compounds. See “Rudiments of Music,” vol. i. pp. 27, 28. As a teacher of theoretical matters, nothing can surpass the pen. Re-study carefully what is said concerning syncopation in vol. i. page 29, par. 82.

EXERCISE 122.

RHYTHMS, INTERMEDIATE AND ADVANCED.

Simple Quadruple Time (Four-Pulse Measure). Re-write in $\frac{1}{2}$ time.

J. S.

KEY F. { :d .d | d .d ,d :d .r | m .,r :d .r | m ,r .d ,r :m .f | s ,l .s ,f :m .s |

{ d' :-.t ,l | t .m :l | - .s ,fe :s .d | f :-.m ,r | m ,r .d :r ,d ,t ,d | d ,r .m ,f :s .se |

{ l. : .f | s. : .d | f :-.m | r :f | m. :l. | r. :s. | d:- | - ||

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EXERCISE 123.

Simple Triple Time (Three-Pulse Measure). Re-write in $\frac{3}{2}$ time.

KEY D. { d d r | m : f : m r | d : r : m f | s l s : f s f m d | r m : f : f |

{ | m r d r : m f : f s . - | l s f s : l ta : t d d | r d t : l t d r : t l |

{ | s f m : r m f s : l s | d : s : f m | l : m : r d | m : : r | d : - . ||

EXERCISE 124.

Simple Duple Time (Two-Pulse Measure). Re-write in $\frac{2}{4}$ time.

KEY C. { d m : r m f | m f s l : s . | m f s : f l | s l t r : d . | m r d : r d t | d l : t s . |

{ m r d : r d t | d l : s . | l l : f | s s : m | f : r | m : | m r d : r m f | s : se |

{ l l : f | s s : m | . f : r | m : | m r d : r m f | s : se |


{ | s f : s l t | d : r | m r : d r | m r : d t l | s f : m r | d : - . ||

EXERCISE 125,

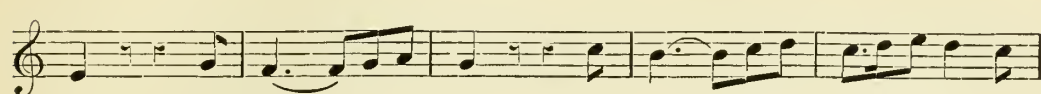
Compound Duple Time (Six-Pulse Measure). Re-write in $\frac{6}{4}$ time.

KEY C. { | s : - : m : - : s | d : - : s : - : f | m : - : d | r : - : t | d : - : - : m | r s : - : d | t : - : d |


EXERCISE 125 (*continued*).




 { r : t₁ : s₁ | m : - : d | f : - : m : r | s : - : f | m : - : r : d | r : - : m | f : - : m : r | s : - : t₁ | ^f s : - : - : | : f |



 | m : - : | : s | f : - : - : | - : s : l | s : - : | : d^l | t : - : - : | - d^l : r^l | d^l : - : r^l | m^l | r^l : - : d^l |



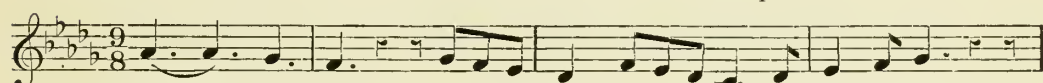
 | t : - : d^l : r^l | d^l : - : t^l : l | s : s : s : | : | l : l : l | t : t : t : | : | r^l : - : f^l |



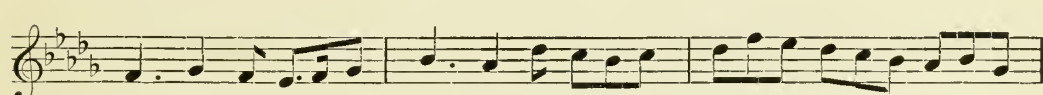
 { m^l : - : r^l : d^l | r^l : - : t | d^l : - : r^l : m^l | f^l : - : r^l | m^l : r^l : d^l : t^l : l : s | f^l : - : r^l | m^l : - : r^l : - : | d^l : - : - : | - : - : ||

EXERCISE 126.

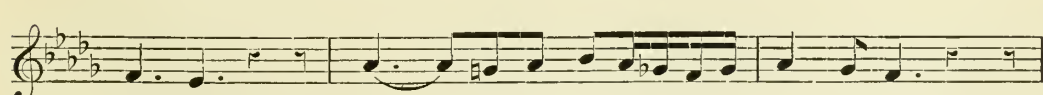
Compound Triple Time (Nine-Pulse Measure). Re-write in $\frac{9}{4}$ time.



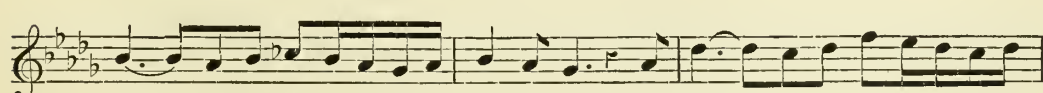
 KEY D^b | s : - : | - : - : | f : - : | m : - : | : | f : m : r | d : - : - : | m : r : d | t₁ : - : d | r : - : m | f : - : - : | : |



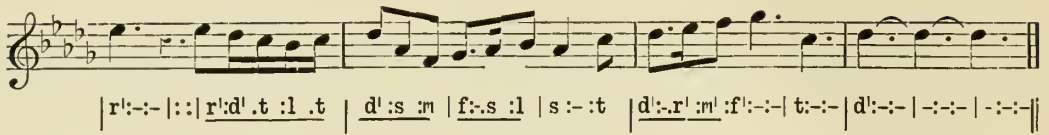
 | m : - : | f : - : m | r : - : m : f | l : - : - : | s : - : d^l | t : l : t | d^l : m^l : r^l | d^l : t : l | s : l : f |



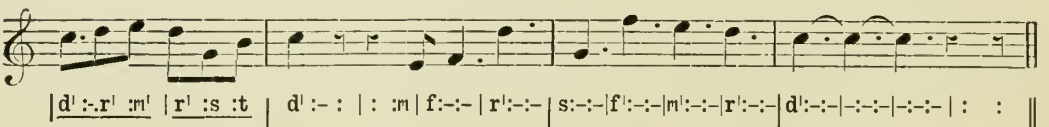
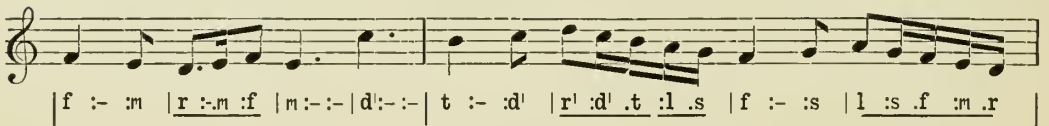
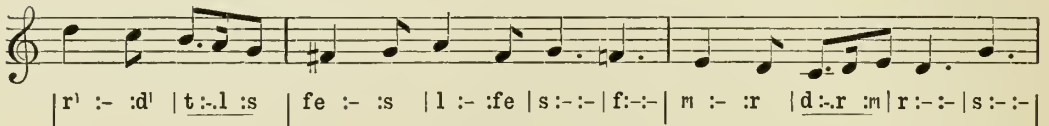
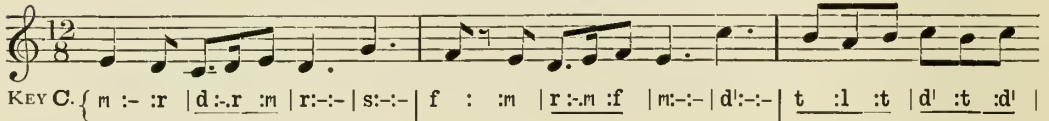
 | m : - : | r : - : - : | : | s : - : - : | - : fe : s | l : s : f : m : f | s : - : f | m : - : - : | : |



 | l : - : - : | - : s : l | ta : l : s : f : s | l : - : s | f : - : - : | : s | d^l : - : - : | - : t : d^l | m^l : r^l : d^l : t : d^l |

EXERCISE 126 (*continued*).

EXERCISE 127.

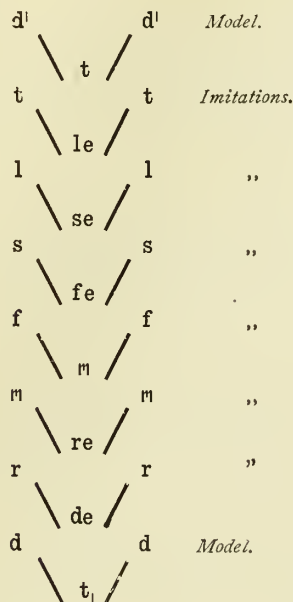
Compound Quadruple Time (Twelve-Pulse Measure). Re-write in $\frac{1}{4}$ time.

118. In the further study of time, as of tune, the student would do well to cultivate the acquaintance of the many sublime works, both vocal and instrumental, which have been left to the world as a legacy by the great masters.

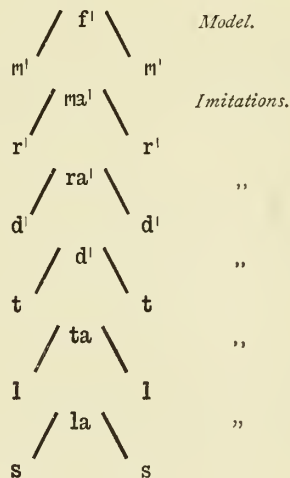
119. **Studies in Chromatics.**—What was called the melodic chromatic scale was given in “Rudiments of Music,” vol. i. page 6, par. 17; and at page 18, par. 57, the correctly noted, or what may be called the harmonic form of the same, was explained and exhibited. For singing puposes the first of these, as might be inferred from the name given to it, is found most useful. In Tonic Sol-Fa any note *flattened* is distinguished by the vowel *a* (pronounced *aw*) being attached to the initial consonant; thus me, *ma*, ray, *ra*, &c., while the sharps are known by a substitutional *e*, as fah, *fe*, or doh, *de*. Perhaps the best way to obtain a knowledge of, and facility in, the use of these chromatics is to construct two short chromatic modulators, one for sharps and the other for flats; a model for imitation being, for each, obtained from the ordinary major

scale. The augmented fourth from the key-note (*fe*) is *nearly always* written as a sharp; it is, therefore—and for the additional reason that we need not unnecessarily multiply signs—not

CHROMATIC MODULATOR FOR SHARPS.



CHROMATIC MODULATOR FOR FLATS.



here given in the flat form. The student should re-write these chromatic modulators in the old notation, and in various keys. Sol-fa, and then sing to *la*, with care and attention as to intonation, the following:—

EXERCISE 128.—CHROMATIC SENTENCES.

J. S.



KEY B \flat . { | m :f :m | r :ma :r | d :ra :d | t₁ :ta₁ :l₁ | s₁ la₁ :s₁ | }



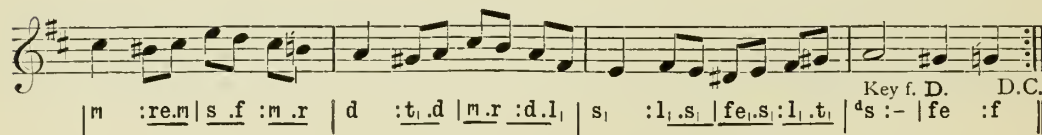
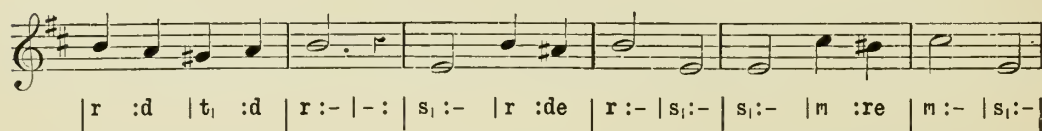
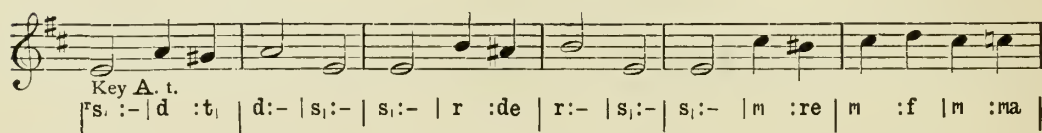
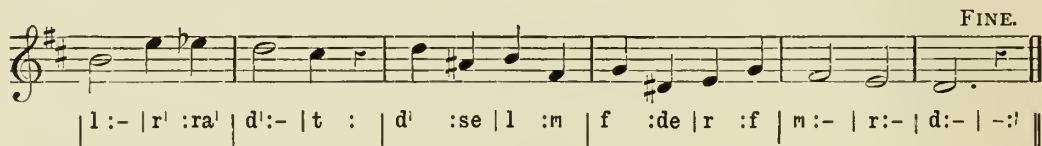
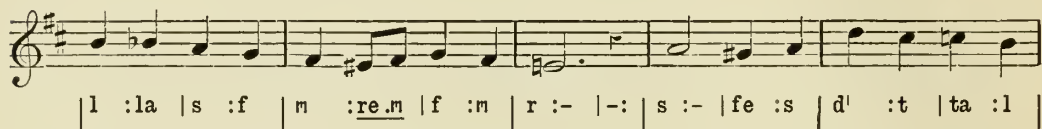
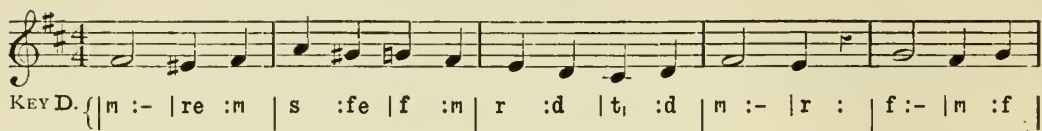
| fe₁ :f₁ :m₁ | r₁ :m₁ :fe₁ | s₁ : - : - | l₁ :se₁ :l₁ | t₁ :le₁ :t₁ | d :t₁ :d | }



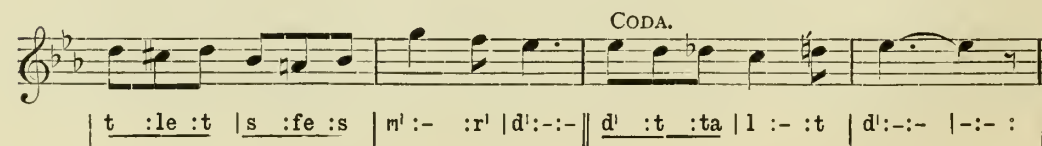
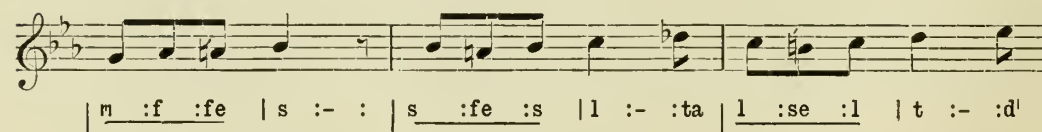
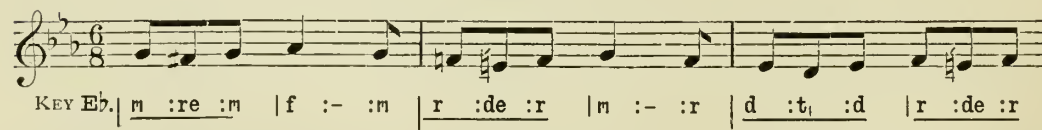
| r :- :f | m :re :m | f :l₁ :r | d.ta₁ :l₁ :t₁ | d :- : ||

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EXERCISE 129.



EXERCISE 130.



EXERCISE 131.

KEY F. { | m :re :m | :f :m :f | :fe:-:l | s:-:-|-:-:f | m:-:- | r:-:-|-:-:de :r | m :re :m |

| f:-:-|-:-:m | r :- : | d:-:-|-:-:t_l :d | r :de :r | m:-:-|-:-:re :m | f :m :f |

| s:-:-|d:-:-|m:-:- | s :fe :f | m:-:-|-:-:ma :r | d:-:-|-:-:r :d | t_l :le_l :t_l |

CODA.
| d:-:-|-:-:m :s | d!:-:- || d! :t :ta | l :- :la | s :fe :f | m:-:- ||

120. The Complete Modulator.—Up to this point the various parts, or constituents of the scale, as employed by modern musicians, have been brought before the student only as required: the time has come when it should be presented as a whole. The modulator is perhaps the best and most effective means of obtaining a thorough knowledge of the musical scale and its modifications that has yet been given to the world. For this alone the name of John Curwen, who (although he did not invent, took it up, and certainly improved and propagated a knowledge of it) deserves to be embalmed in the mind and memory of all who have a desire for musical progress. It is no mere form of words to say that those who give it close and careful attention will reap a rich reward. The experience of many years has, in the case of the writer, as with thousands in all parts of the English-speaking world, only served to increase admiration for its utility, truth, and beauty. There are few musical difficulties for which a reference to the modulator will not offer a speedy and satisfactory solution. In the copy inserted above only a few of the related side columns are given: to extend these would be, for the student, a most instructive exercise.

121. From the complete modulator, and from the chromatic modulators, given on p. 27, it will be seen that nearly all the imitations of the *over* and *under*-semitones (m-f-m and d-t-d) might be considered as, *themselves*, models in *some one key*. Thus the notes s-fe-s, as already known, are d-t-d in disguise; similarly l-ta-l conceal, in most cases, the notes m-f-m. In the same way r-de-r and m-re-m are really l-se-l in the relative minor of first-flat and first-sharp keys respectively, and cause (or are caused by) modulation to these, which are almost as nearly related to the original key as are the major keys of which they are said to be relatives.

122. Of these two keys it will be observed that the relative minor to the first-flat key has been put first, and this for the reason that it seems most natural, and is most frequently employed. In the course of a lengthened composition, this modulation keeps, if we may so say, constantly appearing and re-appearing, now in a passing or transient form, and anon in a manner more sustained and important. As a rule, the distinguishing tone *de* (really *se*) should not be brought

into the music till the flattened seventh (*ta* equal to *fah*) has been heard. See below, Ex. 132, section 3. The effect of this modulation may be described as pleasingly plaintive. It places yet another "tone-colour" at the disposal of the competent composer.

123. The relative minor to the first-sharp key does not seem to come so easily and naturally as its friend on the other side of the modulator—more art is required for its introduction; consequently, in actual music its appearances are not nearly so frequent. In this case the "pleasingly plaintive" gives place, as it were, to sorrow, keenly felt and fully expressed. It is a pleasure to believe that this is not the normal state of feeling common to mankind, hence, perhaps, the somewhat rare appearances of this first-sharp-minor modulation. See Ex. 133, section 4, where Spohr gives a fine example of its effective employment.

124. Transition of Two Removes occurs when the music passes from one key to any other—a major, 2nd higher, or a major, 2nd lower. In the former case it would be a transition of two sharp removes (as from C to D); in the latter a transition of two flat removes would take place, as from D to C (the *taking away* of two sharps being equivalent to the *putting on* of two flats), or from C to B \flat .

125. Transition of Two-sharp Removes is generally used for temporary purposes of repetition, and may be supposed to express rising emotion or excited feeling. See Ex. 134, section 4, where one measure in G is simply transposed, and repeated in A, the music reaching a climax, and finishing in D, the original key. Occasionally, however, the major key, two removes from the original, is employed for periods more prolonged, and purposes more important. See a fine instance of this in the chorus, "And the glory," near the opening of Handel's "Messiah." Such a transition was not often seen in Handel's time.

126. Transition of Two-flat Removes has, in general, a somewhat depressing effect. Sometimes it can be used, in the manner just described, to give expression to brief and passing emotion, but, in a composition divisible into distinct movements, it is more frequently utilised as a kind of dark, shadowy back-ground, into which a *lengthened* excursion can be made, and from which the joyful home-coming to the bright original key will be all the more felt and enjoyed. See the change from C to B \flat in Ex. 135.

127. Transition of Three Removes, sharp or flat, is the name given by Mr. Curwen to a change from tonic minor to tonic major, or *vice versâ*. As we have already seen, this method of looking at the relations between major and minor keys is useful for purposes of solfeggi; but if we are to view these relations from a modern and scientific standpoint, it will, we believe, be found that the keys in question are very closely related indeed,—and surely it serves no good purpose to leave this relationship unexplained. They have the same dominant and dominant seventh chords—than which there is nothing in music of greater importance. The same leading note—*soh* gives place to *se*—even *fah*, the minor 6th, is not unfrequently supplanted by the major 6th, *bah* or *bay*, so that the only permanent and abiding distinction between a major and a minor key is the *third of the scale*, which is always *major* in the one case and *minor* in the other. See "Rudiments of Music," vol. i. page 14, par. 46. Study also the change from G minor, relative of B \flat major, to G major, in Ex. 135 below; see also concluding part of 136.

128. What is called **Transitional Modulation** (see "Advanced Transitions," in Mr. Curwen's "Standard Course"), meaning thereby a change both of key and mode, as from B \flat major to A minor, is, as a name, open to the same objections as those just stated in connection with transition of three removes. With modern practice and modern ideas of harmony and tonality, the *mode cannot be changed*, without at the same time changing the tonic or key note, whether we continue to call that tonic *doh*, or, for vocal purposes, find that to give it the name *lah* is much more convenient.

129. The names transition, modulation, &c., &c., as used in Tonic Sol-Fa, have however great value, in that—although the description is not always quite accurate—they call attention to *distinct musical effects*. To have a designation, and a time and place for introducing every new fact, should be the aim of every teacher and student. Thus even musical phenomena are found to

be better understood and appreciated if they have "a local habitation and a name." In the light of these remarks, study carefully Exercises 132 to 136.

Musical Illustrations of Transition and Modulation.

EXERCISE 132.

"MUSIC FROM THE SHORE."

Mrs. HEMANS.

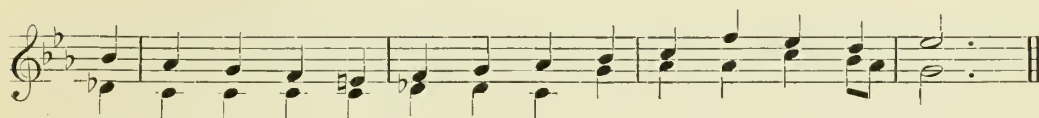
(Modulation to First Flat Key *Minor* in Section III.)

J. S.



KEY E_b . { :m | s :f | m :l | se :t | l :t | d' :fe | s :l | s :- :- ||
 { :d | t, :r | d :d | m :r | d :r | m :r | r :d | t, :- :- ||

(1) A sound comes on the ris - ing breeze, A sweet and love - ly sound!
 (2) From land, from sun - ny land it comes, From hills with mur-m'ring trees.



{ :s | f :m | r :de | r :m | f :s | l :r' | d' :t | d :- - ||
 { :ta, | l, :l, | l, :l, | ta, :ta, | l, :m | f :f | l :s.f | m :- - ||

Pierc - ing the tu - mult of the seas, That wild - ly dash a - round.
 From paths by still and hap - py homes, That sweet sound on the breeze.

EXERCISE 133.

O CHRIST, WHAT BURDENS BOWED THY HEAD.

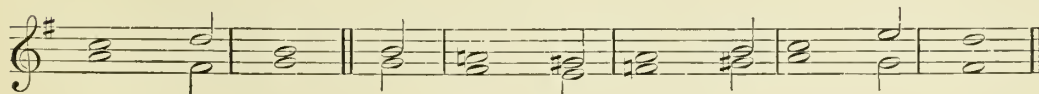
(For Modulations to First Flat and First Sharp Minor. See Sections III. and IV.)

SPOHR.



KEY G . { :s, | m :- :m | s :- :d | m :- :r | d :- || s | l :s :m ||
 { :s, | d :- :d | t, :- :d | d :- :t, | d :- || d | d :t, :d ||

O Christ! what bur - dens bow'd Thy head! Our load was



{ f :- :s | m :- || m | r' :- :se | l :- :t | d'f :- :l | s :- ||
 { r :- :t, | d :- || l, | t'f :- :m | f :- :se | r' :- :d | t, :- ||

laid on Thee: Thou stood - est in the sin - ner's stead,

EXERCISE 133 (continued).

B Minor (relative to D Major). KEY G.

{ :f | ^ml :se :l | d' :- :t | l :- :^ds₁ | m :- :m | s :- :d |
 { :r | ^df :m :f | m :- :r | d :- :^ds₁ | d :- :d | t₁ :- :d |
 Bear - ing all ill for me: A vic - tim led, Thy
 m :- :r | d :- :s | l :s :m | f :- :t₁ | d :- :
 d :- :t₁ | d :- :d | d :t₁ :d | l₁ :- :s₁ | m₁ :- :
 Blood was shed; Now there's no load for me.

EXERCISE 134.—BLESSED BE THE HAND.

(Transitions of Two Removes—Second Sharp Key.)

ANON.

J. S.

KEY D.

{ :s | d' :m | f :l | s :-f | m :r | d :l | m :fe | s :- |
 { :d | m :d | r :d | t₁ :-r | d :t₁ | d :d | d :d | t₁ :- |
 (1) Bless'd be the hand that tries to aid The great world's cease - less need.
 (2) Do good in thought, and by and by 'Twill rip - en in - to speech.

G Major. A Major. D.

{ :s | s :ta | l :l | l :d' | t :t | d' :s | m' :-r' | d' : |
 { :f | m :s | f :s | fe :l | s :f | m :m | s :-f | m :- |
 The hand that nev - er is a - fraid To do a kind - ly deed.
 For words are seeds that grow to deeds—None know how far they reach.

EXERCISE 135.—HARVEST HOME.

Chorus, with Separate Movements, Lengthened Transition into Second Flat Key.

Con Spirito.

J. S.

Har-vest home! har-vest home! Sing the mer-ry har-vest home: Har-vest home! har-vest
 home! Sing the mer-ry har-vest home. Hap-py hearts and voi-ces clear. Hail the

EXERCISE 135 (continued).

plen - ty for the year; Hark! from wood-lands far a - way, Sounds the mer - ry roun - de -
 - lay. Hap - py hearts and voi - ces clear, Hail the plen - ty for the year; Hark! from
 wood-lands far a - way, Sounds the mer - ry, mer - ry roun - de - lay, From wood-lands far a -
 - way, Sounds the mer - ry roun - de - lay. Har - vest home! Har - vest home! Sing the
 mer - ry har - vest home, Har - vest home! har - vest home! Sing the mer - ry har - vest
 home, Sing the har - vest home, Sing the har - - - vest . . . home! . . .

FINE.

Andante.

The fields once more have boun - teous been, O'er them the wav - ing wealth was seen, But
 That am - ple store our
 now they've lost their am - ple store, Their am - ple store. That
 hearts will cheer When nights are long and drear, That store will keep our
 am - ple store our hearts will cheer When nights are long and drear, 'Twill
 hearts full fain
 keep our hearts Till har - vest comes a - gain, comes a - gain.

D.C.

EXERCISE 136. — THE STARS.

Mrs. HEMANS.

With Transition to Tonic Major.

J. S.

KEY G Minor. { :m₁ | l₁.t₁ :d.r | m :r | d :t₁ | l₁ :t₇ | d.r :m.f | s :f |
 { :m₁ | d₁ :l₁ | se₁ :t₁ | l₁ :m₁.r₁ | d₁ :s₁ | m₁ :d | t₁ :r |

1 No cloud obscures the summer's sky, The moon in brightness
 2 Dear child of earth! oh, lift thy glance To yon bright firmament

| m : r | d : (d) | ta₁ : ta₁ | ta₁ : l₁ | d : d | d : t₁ |
 | d : s₁.f₁ | m₁ : (m₁) | s₁.f₁ : m₁.r₁ | d₁ : f₁ | l₁.s₁ : fe₁.m₁ | r₁ : s₁ |

walks on high: Set in azure, ev'ry star,
 ment's expanse, The glories of its realm explore—

| r.d : t.d | r : t₁ | d : r | m : - | m_s : -f | m : s | f : -m | r : f |
 | fe₁ : s₁ | fe₁ : s₁ | l₁ : ta₁.l₁ | se₁ : - | s_{et} : -r | d : ta₁ | l₁ : -d | t₁ : r |

Shines a gem of heav'n afar! Countless lamps of quenchless light, That
 Gaze and wonder and adore! Each a world by Him sustained, Who

| m.f : s.l | s : t₁ | d.r : m.d | r : f | m.f : s.l | s : s | s : - | - ||
 | d : d | t₁.l₁ : s₁.f₁ | m₁ : s₁ | f₁ : r | d : d | t₁.d : r.f | m : - | - ||

spar-kle thro' the shades of night, That spar-kle thro' the night,
 from eter-ni-ty hath reign'd, E-ter-nal He hath reign'd.

130. More distant transitions and modulations than those exemplified in the exercises just given, are to be found in abundance in the works of the masters great and small—particularly the latter. Restlessness of tonality, and the introduction of keys which come from afar, are perhaps the chief distinctive features of modern composition. These far-away and often very difficult key-changes are, however, best understood, and their beauty (if they have any) best appreciated, when attacked from the vantage-ground which is gained by a knowledge of harmony and counterpoint. The vocal student is therefore recommended to begin, or to continue earnestly, the study of these branches, assured that increased musical knowledge will bring increased ease, intelligence, and pleasure in his own peculiar walk, and gain for him in musical circles a respect which cannot be found otherwise.

131. Pronunciation of Consonants.—While vowels are to be regarded as the chief,

because *singable* elements of speech in song, the initial and final consonants in the various words must not be neglected. We cannot *sing* on consonants, for they interfere with the emission of musical sounds, but—particularly at the openings and endings of words—they must be carefully and distinctly enunciated. The following exercise, sung to the various given syllables, will be found useful in developing this power, and, if systematically practised, helpful in converting it into a habit. If practised by two voices, those voices may change parts; if by a single voice, the alto part may be taken occasionally, so that the voice may obtain rest by change of work. Accompany with appropriate chords—

EXERCISE 137.



1. Lad, bad, sad, mad, add, rad, fad, dad, lad, bed, fed, tred, sed, bled, ned, load,
2. Aim, name, same, blame, flame, shame, came, lame, brim, swim, flim, rim, mim, sim, trim, glini,
3. Mine, thine, shine, fine, line, swine, brine, coin, lin, sin, gin, win, din, fin, inn, grin,
4. Lath, loathes, bath, baths, path, paths, mouth, mouths, math, bath, wrath, swath, garth, earth, dearth, mirth,



broad, sod, nod, clout, flout, show'd, glow'd, glu'd, screw'd, serv'd, nerv'd, swerv'd, err'd.
 roam, foam, loam, gleam, groom, loom, boom, broom, em, sem, lem, trem, drem.
 man, ran, dan, bran, ban, fan, can, men, len, den, fen, loan, moan.
 birth, firth, oath, oaths, moth, doth, cloth, clothes, faith, death, Heth, Seth, mouth.

Exercises on pronunciation of consonants may be extended by the student personally, and mentally as well as vocally, will be found profitable. The exercises may, for the sake of further variety, be sung on *one tone*, and accompanied with the tonic and dominant chords of which that tone is the dominant note.

132. In a work like the present, the limited space at command makes it impossible to give many, or very extended examples of the songs and exercises that should now occupy the young singer's attention. Most of those already given were written to illustrate some special point—made to order,—as a shoemaker would say. Their chief value will therefore, in all likelihood, be educative, not artistic. The student who has come thus far cannot now do better than make the works of Handel, Schubert, Mozart, Mendelssohn, and others of similar calibre, his (musical) “daily bread.” To the individual student, whatever the kind of voice, Handel's songs are in themselves almost a complete school of vocal training. Runs and shakes, trills and graces of every kind, long notes and divisions for sustained and skilful breathing, pieces dramatic, patriotic, pathetic, devotional, are all to be found in great plenty among the oratorios and operas of this grand old master,—than whom no one has shown greater skill in writing for the voice. As “worthy of all admiration,” Schubert's songs possibly come next in order of merit. Following closely comes Mozart, that master of melody, whose best vocal writings are, however, to be found in his operas. A knowledge—even a very *imperfect* knowledge—of the Italian language will be found of great service by the student of vocalisation, the vowel sounds of which it is made up lie so finely, and adapt themselves so beautifully to the voice; moreover, Italian composers, in general, write so melodiously, that when once started, the singer is almost compelled to go on. For progressive vocal purposes, a study of Italian opera airs, and others in the same line, is strongly recommended, experience fully proving that nothing can be more beneficial.

133. Facility in reading music, or "singing at sight," as it is generally termed, can be attained only through close attention and long practice. Choral unions, church choirs, and musical societies in general, offer to the public, perhaps, the best opportunities for acquiring this elegant and useful accomplishment. It may, however, be questioned if long-continued chorus-singing is altogether good for the individual voice, especially if said voice is intended for solo work. Such a course will undoubtedly develop power, but few would expect thereby to grow in refinement,—more particularly if the majority of the members have untrained voices. Where purity of tone and the highest musical expression are the chief aims, we would advocate the establishment of small, and, it may be, private musical parties, or "clubs," as they were at one period termed, for the rendering of a few out of the many beautiful glees and part-songs that have been written expressly for such, by many of our very best composers. A very slight examination of the catalogues of publishers, like Novello, Curwen, and others, will show that musical materials for miniature "Choral Unions" (which may vary in numbers from four to fifty) are in the highest degree varied and ample, and may be had at a price almost nominal. See an excellent selection of suitable four-part pieces, vol. iv., p. 178.

134. To the student who has accompanied us to this point we, with considerable regret, now say, that so far as the present course of training is concerned, explanation and illustration are ended. It would have been a great pleasure to insert in these pages, and as a finish to our present work, a thorough and systematically arranged assortment of "vocal gems," for the further development of sight-singing and voice-producing power; but the limitations of space make the carrying out of such an idea impossible. The best we can do in the circumstances is to give, as briefly as we can, some idea of the kind of music which we would recommend for (1) the single voice, the solitary student; (2) pieces suitable where two are working together, or where a small chorus of equal voices may be or has been formed; (3) three-part music, to be sung either by S. S. C. or S. C. B.; and (4) music (as above pointed out) suitable for a quartet, double quartet, or party of mixed voices. We adopt this course the more readily for the reasons—(1) that most of the pieces named can be had from Novello, Curwen, and other publishers, at very trifling cost; and (2) music in sheet-form is much more portable and accessible than when it is to be found only in large volumes.

135. Twelve songs for Soprano, Mezzo-soprano, or (in lower keys) Contraltos, in the order in which they should be studied. Published by Novello.—

- | | | | |
|---|-----------------------|--|-----------------------|
| 1. "Come, Happy Spring" (<i>Caro Mio Ben</i>) | <i>Giordani.</i> | 6. "Who is Sylvia?" | <i>Schubert.</i> |
| 2. "May Dew" | <i>W. S. Bennett.</i> | 7. "To Chloe in Sickness" | <i>W. S. Bennett.</i> |
| 3. "Hear Thou my Weeping" (<i>Laschia ch'io pianga</i>) | <i>Handel.</i> | 8. "Slumber Song" | <i>Mendelssohn.</i> |
| 4. "My Mother bids me Bind my Hair" | <i>Haydn.</i> | 9. "The Mermaid's Song" | <i>Haydn.</i> |
| 5. "O Sunny Beam" | <i>Schumann.</i> | 10. "Say ye who Borrow" (<i>Voi che sa p'te</i>) | <i>Mozart.</i> |
| | | 11. "The First Violet" | <i>Mendelssohn.</i> |
| | | 12. "Rose Softly Blooming" | <i>Spohr.</i> |

Voices deepening down into the contralto should study, in addition, such songs as—

- | | | |
|--|---------------------|---------------------------------------|
| "O Rest in the Lord" | <i>Mendelssohn.</i> | "He was Despised," and other airs for |
| "The Lord is mindful of His own" | „ | Contralto in the "Messiah" |
| "Serenade," "Ave Maria," "Adieu," "Angel of Beauty," "Margaret at the Spinning-Wheel," and many others by Schubert, and as published in cheap form, and for deep voices, by Augener & Co., London. | | |

136. By way of initiation into the study of songs, the young tenor singer could hardly do better than begin with the well-worn but standard pieces by Balfe, Wallace, Bishop, Reichardt, and others,—all of them composers who really knew how to write for the voice. To mention but a few of these pieces, such as "You'll remember me," "There is a flower that bloometh," "Come into the garden, Maud," "Good-bye, Sweetheart," "Home of my heart," (from "Lurline,"

Wallace), "My pretty Jane," "The Death of Nelson," "Love's request," "Thou art so near and yet so far," "Let me like a soldier fall," "Tom Bowling," &c., &c., is to name songs that have been a source of fame and fortune to many a high-class vocalist. These should be followed, under the guidance of a teacher, by a course in the classics, to be found in the oratorios and cantatas of Handel, Haydn, Mendelssohn, and writers of more recent date. To sing effectively such a song as "Love in her eyes sits playing" (*Acis and Galatea*), implies training of the very highest order; and the same may be said of the tenor music in the "Messiah," and the song "Adelaide" by Beethoven. Modern opera makes great demands on voices of every class, but most of all, we think, upon the leading tenor. To carry through the title rôle in such operas as "Tannhäuser," "Lohengrin," &c., with pleasure to the hearer and credit to the performer, requires great original gifts, matured powers, and ripened experience. Modern operatic music should therefore come (if it come at all) last in the singer's course of training, when voice-production, vocal-declamation, tone-colour, and dramatic resource are ready for their highest development.

To the baritone or bass, nothing better could be recommended than the songs, sacred and secular, written for these voices by Handel; our opinion of which has already been given. To these should be added such pieces as "The Wanderer," and "Erlking," by Schubert; "The two Grenadiers" by Schumann; "Bedouin Love Song" by Pinsuti (one of the best of modern song writers), and some of the best *lieder* by Abt, Franz, &c. These will furnish a start; and growing skill and experience will soon supply a further directory.

Two-Part Music.

A collection of such, complete for all practical purposes, is to be found in the "Books of School Songs," published by Novello at 9d. each. Each book contains from four to six pieces, carefully selected, well arranged, and beautifully printed with pianoforte accompaniments, and sol-fa underneath the staff notation voice parts. As an example of what may be expected we here give the contents of Book XXXIII.—

"By Babylon's Waters"	<i>H. Smart.</i>	"O Lovely Peace"	<i>Handel.</i>
"The Lord is my Shepherd"	<i>H. Smart.</i>	"Eye hath not seen"	<i>M. B. Foster.</i>
"Come, Ever-smiling Liberty"	<i>Handel.</i>		

Three-Part Music.

Of this Novello also publishes a rare collection; but in this department, J. Curwen & Sons are well to the front. Some three-part arrangements of standard English Glees, lately published by Curwen, are particularly happy and eminently singable. To mention but a few—

"Blow, blow, thou Winter Wind"	<i>Stevens.</i>	"Awake, Æolian Lyre"	<i>Danby.</i>
"Here in Cool Grot"	<i>Mornington.</i>	"Fisherman's Good-Night"	<i>Bishop.</i>
"Once upon my Cheek"	<i>Callcott.</i>	"Hail, Smiling Morn"	<i>Spofforth.</i>

will give the student some idea of the music at command, in either sol-fa or ordinary notation at from one penny to twopence per copy. Of original three-part music the best pieces are perhaps those written for S. S. C. by the late Henry Smart, a gentleman who knew how to write for the voice, possibly better than any other modern composer.

Music of Four or more Parts.

Choral Societies, while of great use in disseminating a knowledge of oratorio and the higher forms of the cantata, do not always (as hinted above, par. 133) tend to improve the tone-quality of the individual singer. Sight-singing is certainly greatly advanced by taking part in public work; but, where vocal development is the chief end in view, more faith may, as a rule, be placed in the glee party or well-trained church choir. There are some Choral Unions where the conductor is careful to admit only trained singers, in which, consequently, the very best choral effects can be obtained without over-exertion; but these are exceptions to the general rule, which admits to membership all and sundry, and allows voice cultivation to take care of itself. Long ago, when instruments and instrumentalists were not so plentiful as they now are, sight-singing was so cultivated in England, that, when visiting friends, ladies and gentlemen were expected to take their own proper part in glees and madrigals; even, according to reliable testimony, to taking that part in pieces previously unknown. Could not this delightful manner of spending a social evening be revived, and, where begun, greatly extended? Than such a custom, and for such a purpose, surely nothing could be named which would at once prove more entertaining, improving, refining, and intellectual. Study, say we as a last word, old English glees, madrigals, and anthems, and sing them at your own firesides.

THE VIOLIN.

(CONTINUED.)

By W. DALY.

SECTION VI.

SCALES, ADVANCED EXERCISES, &c.

JUST as all music is based upon the scale, so also the scale is the foundation of the executant's art, be his instrument what it may. Singer, violinist, or pianist, or player upon any instrument whatsoever, there is one common road to mastery for them all, and that is scale-practice. In including the following set of three octave scales in this course of study, it is hoped that the student will not be tempted to consider them merely as representing one stage in his work, to be mastered and left behind. They are intended rather to supplement each one of the more advanced exercises, those rising beyond the *third position*, and it will be a good thing if the student devotes the first quarter of an hour, or twenty minutes, of every practice-time to these scales; and it will be also a most useful plan for the student to preface every exercise he may practise with the scale of the particular key in which the exercise may be set. The scales should be bowed first of all with whole bows, rather slow, to each note, and then as marked.

Major and Minor Scales.

C MAJOR.



C MINOR (MELODIC).



C MINOR (HARMONIC).



THE MUSICAL EDUCATOR

G MAJOR.



G MINOR (MELODIC).



G MINOR (HARMONIC).



D MAJOR.



D MINOR (MELODIC).



D MINOR (HARMONIC).



A MAJOR.



THE VIOLIN

41

A MINOR (MELODIC).



A MINOR (HARMONIC).



E MAJOR.



E MINOR (MELODIC).



E MINOR (HARMONIC).



B MAJOR.



B MINOR (MELODIC).



THE MUSICAL EDUCATOR

B MINOR (HARMONIC).



F# MAJOR.



F# MINOR (MELODIC).



F# MINOR (HARMONIC).



C# MAJOR.



C# MINOR (MELODIC).



C# MINOR (HARMONIC).



THE VIOLIN

43

D \flat MAJOR.



D \flat MINOR (MELODIC).



D \flat MINOR (HARMONIC).



A \flat MAJOR.



A \flat MINOR (MELODIC).



A \flat MINOR (HARMONIC).



E \flat MAJOR.



4th position.

THE MUSICAL EDUCATOR

E^b MINOR (MELODIC).

4th position.

8va

This musical staff shows a melodic exercise in E-flat minor, 4th position. It begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The exercise consists of two measures of ascending eighth notes, followed by a dotted line indicating an octave repeat, and then two measures of descending eighth notes. Fingering numbers (1, 2, 4) are placed above the notes. A bracket labeled '8va' spans the ascending and descending passages.

E^b MINOR (HARMONIC).

4th position.

8va

This musical staff shows a harmonic exercise in E-flat minor, 4th position. It follows the same structure as the melodic exercise, with ascending and descending eighth notes and an octave repeat. Fingering numbers (1, 2, 4) are indicated. A bracket labeled '8va' spans the passages.

B^b MAJOR.

This musical staff shows a melodic exercise in B-flat major. It begins with a treble clef and a key signature of two flats (B-flat, E-flat). The exercise consists of two measures of ascending eighth notes, followed by a dotted line indicating an octave repeat, and then two measures of descending eighth notes. Fingering numbers (1, 2, 4) are placed above the notes.

B^b MINOR (MELODIC).

This musical staff shows a melodic exercise in B-flat minor. It begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The exercise consists of two measures of ascending eighth notes, followed by a dotted line indicating an octave repeat, and then two measures of descending eighth notes. Fingering numbers (1, 2, 4) are placed above the notes.

B^b MINOR (HARMONIC).

This musical staff shows a harmonic exercise in B-flat minor. It follows the same structure as the melodic exercise, with ascending and descending eighth notes and an octave repeat. Fingering numbers (1, 2, 4) are indicated.

F MAJOR.

5th pos.

8va

This musical staff shows a melodic exercise in F major, 5th position. It begins with a treble clef and a key signature of one flat (B-flat). The exercise consists of two measures of ascending eighth notes, followed by a dotted line indicating an octave repeat, and then two measures of descending eighth notes. Fingering numbers (1, 2, 4) are placed above the notes. A bracket labeled '8va' spans the passages.

F MINOR (MELODIC).

5th pos.

8va

This musical staff shows a melodic exercise in F minor, 5th position. It begins with a treble clef and a key signature of two flats (B-flat, E-flat). The exercise consists of two measures of ascending eighth notes, followed by a dotted line indicating an octave repeat, and then two measures of descending eighth notes. Fingering numbers (1, 2, 4) are placed above the notes. A bracket labeled '8va' spans the passages.

THE VIOLIN

45

F MINOR (HARMONIC).



C \flat MAJOR.



G \flat MAJOR.



CHROMATIC SCALE.



* It will be profitable to practise these scales with the different bowings given above.

The chromatic scale should be practised, first in single bowed notes (as marked), then successively in slurred two-note groups, four-note groups, whole bar groups, two-bar groups, and three-bar groups. Finally, the whole scale should be played in one bow.

The following exercises do not call for any special remark or explanation. In violin-playing parlance they take the student "all over the finger-board," and it is for this very reason that they are inserted here. These exercises are difficult, and that system of mastering an exercise bit by bit, which has already been recommended more than once in the course of this work, is specially applicable to their case; scale-practice, also, which teaches the position of every note on the finger-board, and further habituates the ear to the sound of true intervals, will likewise prove an invaluable aid towards the mastery of these, the last exercises which will be given in this Violin "Method."

Allegro. ♩ = 126. SPOHR.

1st position.

4th position. 1st position.

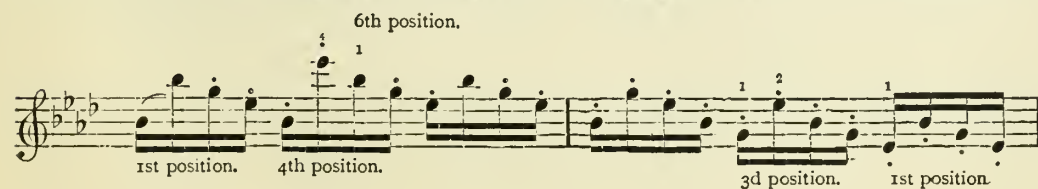
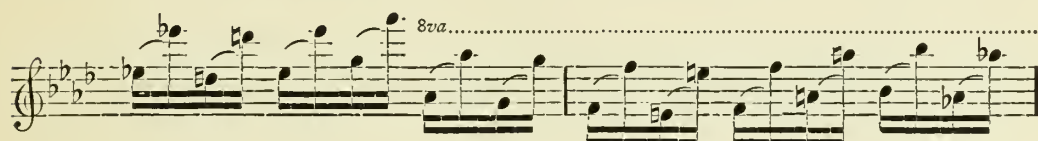
1st position. cresc.

1st position. cresc.

1st position. cresc.

1st position. cresc.

4th position. 3rd position.



3d position. 6th position. 3d position. 1st pos.

decresc.

p

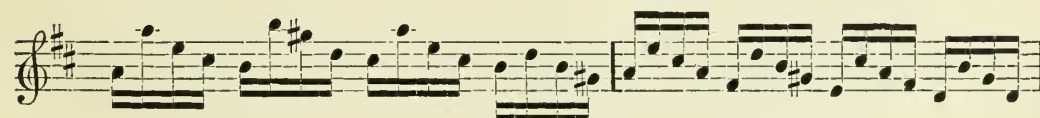
1st position.

cresc. *f*

4th position. 3d position.

Allegro assai.

CAMPAGNOLI.



This page contains ten staves of musical notation for guitar, written in D major (one sharp). The notation is as follows:

- Staff 1: A single system of music.
- Staff 2: A single system of music.
- Staff 3: A single system of music.
- Staff 4: A double system of music, with the first system containing two measures and the second system containing two measures.
- Staff 5: A double system of music, with the first system containing two measures and the second system containing two measures.
- Staff 6: A double system of music, with the first system containing two measures and the second system containing two measures.
- Staff 7: A double system of music, with the first system containing two measures and the second system containing two measures.
- Staff 8: A single system of music.
- Staff 9: A single system of music.
- Staff 10: A single system of music.

The notation includes various melodic lines, arpeggios, and fingerings, with some staves containing multiple systems of music. The key signature is D major (one sharp).

Violin score for the first piece. The music is written in treble clef with a key signature of one sharp (F#). It begins with a triplet of eighth notes. The tempo/mood is marked *Sva.* (Svato). The score consists of five staves. The first staff contains a triplet of eighth notes. The second staff continues the melodic line. The third staff features a triplet of eighth notes and a dynamic marking *f*. The fourth staff includes a triplet of eighth notes and a dynamic marking *f*. The fifth staff concludes the piece with a final cadence.

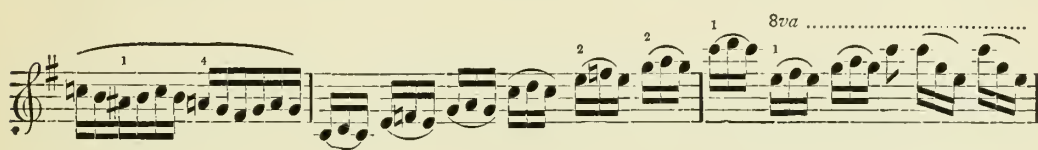
Violin score for the second piece, *Andantino con espressione*, by Campagnoli. The music is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a dynamic marking *f*. The tempo/mood is marked *Andantino con espressione*. The score consists of four staves. The first staff includes a dynamic marking *cres.* and a final cadence. The second staff includes a dynamic marking *cres.* and a final cadence. The third staff includes a dynamic marking *f* and a final cadence. The fourth staff includes a dynamic marking *f* and a final cadence.

The first five staves of the musical score are filled with intricate, rapid passages. These passages feature a high density of beamed notes, primarily sixteenth and thirty-second notes, which are often grouped with slurs and accents. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C). The sixth staff is marked with an asterisk (*) and contains a long, melodic line that ascends and then descends, likely serving as a cadenza or a 'Pause' section.

Piu mosso.

The musical score continues with two staves. The first staff is marked *Piu mosso.* and the second staff is marked *anima*. Both staves contain complex, fast passages with many beamed sixteenth and thirty-second notes, often with slurs and accents. The key signature is one sharp (F#). The second staff also includes a forte (*f*) dynamic marking and a '3' indicating a triplet.

* "Pause" and Cadenza *ad lib.*



[illegible]

THE VIOLIN

This page contains ten staves of musical notation for a guitar exercise. The notation is written in a single system, with each staff representing a different key signature and time signature. The keys are: B-flat major (first staff), B-flat major (second staff), B-flat major (third staff), B-flat major (fourth staff), B-flat major (fifth staff), B-flat major (sixth staff), B-flat major (seventh staff), B-flat major (eighth staff), B-flat major (ninth staff), and B-flat major (tenth staff). The time signatures are: 3/4 (first staff), 3/4 (second staff), 3/4 (third staff), 3/4 (fourth staff), 3/4 (fifth staff), 3/4 (sixth staff), 3/4 (seventh staff), 3/4 (eighth staff), 3/4 (ninth staff), and 3/4 (tenth staff). The notation includes various musical symbols such as notes, rests, accidentals, and fingerings. The dynamic marking '8va' is used throughout the piece, indicating an octave shift. The piece is titled 'Guitar Exercise' and is by 'J. S. G. G.'.

The image displays six staves of musical notation in G major (one sharp). Each staff contains a series of arpeggiated exercises. Fingerings (1-4) are indicated above notes. '8va' markings with dotted lines indicate octave transpositions. The exercises include:

- Staff 1: Ascending and descending eighth-note arpeggios.
- Staff 2: Ascending and descending eighth-note arpeggios with some triplets.
- Staff 3: Ascending and descending eighth-note arpeggios.
- Staff 4: Ascending and descending eighth-note arpeggios.
- Staff 5: Ascending and descending eighth-note arpeggios.
- Staff 6: Ascending and descending eighth-note arpeggios.

Arpeggi.

When the notes of a chord, instead of being performed simultaneously, are taken in some regular order of succession, we have the musical device known as an *Arpeggio*. The following exercise consists of *Arpeggi* on three strings, and appended to it are examples of some of the different ways in which it may be bowed. The great point in *Arpeggio*-playing is absolute smoothness and equality of tone, and this, once the stopping has been mastered, depends entirely upon the management of the bow, its correct elevation as demanded by the transition from one string to another, and its due apportionment to each note.

Allegro. ♩ = 108.

SPOHR.

The image shows a violin score for an Allegro piece by Spohr. The music is written on eight staves in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegro' with a quarter note equal to 108 beats per minute. The score begins with a forte (f) dynamic. The first staff contains measures 1 through 4, with fingerings 4, 1, 3, and 4 indicated. The second staff contains measures 5 through 8, with fingerings 4, 1, 2, and 4 indicated. The third staff contains measures 9 through 12, with fingerings 4, 0, 1, and 2 indicated. The fourth staff contains measures 13 through 16, with fingerings 1, 2, 3, and 0 indicated. The fifth staff contains measures 17 through 20, with a piano (p) dynamic marking at the start and fingerings 2, 3, and 3 indicated. The sixth staff contains measures 21 through 24, with a forte (f) dynamic marking at the start and fingerings 4, 4, and 4 indicated. The seventh staff contains measures 25 through 28, with a forte (f) dynamic marking at the start and fingerings 5, 5, and 5 indicated. The eighth staff contains measures 29 through 32, with a forte (f) dynamic marking at the start and fingerings 6, 6, and 6 indicated. The score concludes with a double bar line at the end of the eighth staff.

Harmonics.

Some information has already been given regarding the nature and ordinary uses of *Harmonics*, There are, however, a number of compositions for the violin, designed principally as show-pieces, in which *Harmonics* are much more extensively employed than in the general run of music. One of the most familiar methods of employing *Harmonics* in compositions of this kind is to use them for an entire melody, the clear, bell-like tones producing a great effect; and while this style of playing scarcely comes within the scope of the present course, the following example of a melody in *Harmonics* will doubtless be interesting to all students of the violin :—

8va. ~~~~~
Andante.

ACTUAL SOUND.

HARMONIC NOTES.

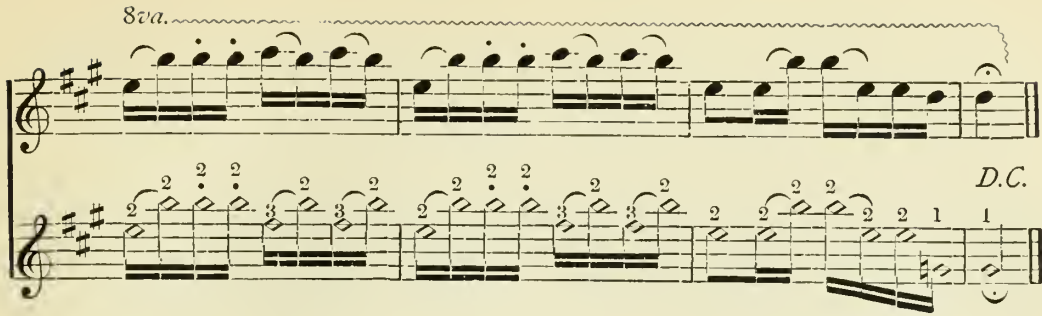
III. Pos.

8va. ~~~~~

FINE.

8va. ~~~~~

8va. ~~~~~



Here the writer's task must perforce draw to an end. Designed primarily for the use of those desirous of self-instruction, the course of study laid down in these pages, if rightly followed out, should furnish abundant employment for a number of years; but in finishing his work the writer would like to offer the student some further advice of a general kind, which, while thoroughly applicable to the course of study indicated in the preceding pages, may also serve for guidance in later years, when, with the same interest in music as ever, the inclination or opportunities for systematic study may have become much diminished.

Firstly, as regards *technique*. With violin-playing, as with every imaginable form of art-work, there are no limits to study and endeavour: to repeat the already quoted remark of Schumann's—"Of learning there is no end:" the greatest virtuoso in the world has still his own difficulties and limitations with which he must unceasingly contend; and De Beriot, one of the great violinists of the last generation, has been heard to say, "If I could only play a scale in tune!" Now, though some may contend that this view of the illimitable nature of music study, if, indeed, really an unexaggerated one, belongs to circumstances wholly beyond the sphere of any who are likely to make use of this book, still, in the abstract, the view is perfectly correct, and the principle holds good in all cases: there is neither finality nor certainty in art-work: the playing of the greatest genius constantly fluctuates: it is impossible for him to continue at one unbroken level of excellence; and, at its best, his work must be always far from perfect. At a first thought all this may seem very discouraging, but in reality its effect should be quite the reverse; for what has been said only proves that those difficulties which harass the student are by no means peculiar to himself, but, in varying degrees and guises, are common to the whole race of violinists, professional and amateur.

“Of learning there is no end ;” but circumstances very often induce, or compel—as the case may be—the student to put a period to his time of systematic study, and more especially in the case of amateurs, whose material interests naturally cannot be subordinated to an artistic bias. This brings us to one of the greatest difficulties with which the student has to reckon : he may leave off regular study whenever he pleases, but if he imagines that he is going to retain the knowledge and proficiency he may have already gained, without further exertion, he is making a great mistake. A violinist’s *technique* is a very perishable thing, and it will be quite impossible for the *ci-devant* student to preserve such knowledge as he may already have acquired without a certain amount of regular practice. The actual amount of practice need not be very great : the essential thing is that it should be *regular*. Experience will convince the student of the utter hopelessness of keeping up his playing without practice, better than words.

Continuing still upon the subject of *technique*, one of the most valuable lessons it is possible for any one to have is the intelligent study of a good model. In these days of enterprise and rapid travelling, there are few towns which one or two touring concert-parties do not visit during the year; and there are very few of these combinations which do not number among their members a more or less distinguished violinist, from whose performance the student may well derive many profitable hints. It must, however, be clearly understood that the writer does not

recommend the copying of every peculiarity in every great violinist's method ; indeed, mere "copying" is rather to be deprecated, and the characteristic peculiarities of even the greatest violinists are much better let alone altogether. What is really wanted is *intelligent*, discriminating study of what is best in the model, not what is most remarkable.

Finally, there are two other points to be mentioned.

1. *The secret of success in violin-playing lies in constant revision of the earlier stages of study ;* by this means *technique* is kept strong at all points. A man may be able to play an immense number of notes, but it will be none the less profitable for him to turn back to the earliest stages of his work, and, for example, take thought as to whether he still holds his violin or bow as he ought. Very simple exercises, again, give the student a rare opportunity for endeavouring to improve the quality of his tone, inasmuch as in them he is free to concentrate all his attention on the one subject alone.

2. The whole artistic development of the student depends to a very great extent on his choice of music. He is perfectly free to choose between good music and bad ; but while his sympathies should embrace all schools of music (for the man who pins his faith to one master or school to the belittling of all others is a poor creature), still his first thought should be for that which is *best* ; and while speaking of music, no better advice could be given to any student of the violin, as a student, than to make Kreutzer's "Etudes" his constant companion, and, both as violin-player and musician at large, to set foremost among all his music the works of John Sebastian Bach.

THE ORGAN.

By J. S. ANDERSON, Mus. B., Oxon.

The Major and Minor Scales (*continued*).

ARRANGED FOR PEDAL, WITH SHORT PRELUDIAL STUDIES IN EVERY KEY,
FOR MANUAL AND PEDAL COMBINED.

EXERCISE 15.—D \flat MAJOR.

The musical score for Exercise 15 in D-flat Major is presented in three systems. The first system is a single staff with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). It contains a single melodic line with various intervals and trills, marked with 'T' and brackets. The second system consists of two staves: the upper staff is a treble clef with a key signature of two flats and a common time signature, labeled 'Gt. Diaps. 16 & 8 ft.'; the lower staff is a bass clef with a key signature of two flats and a common time signature, containing a single melodic line with trills and brackets. The third system also consists of two staves: the upper staff is a treble clef with a key signature of two flats and a common time signature, labeled 'L.H.'; the lower staff is a bass clef with a key signature of two flats and a common time signature, containing a single melodic line with trills and brackets.

THE MUSICAL EDUCATOR

MAJOR AND MINOR SCALES (*continued.*)EXERCISE 16.—C[♯] MINOR.

Grave.

Gt. Diaps. 16 & 8 ft.

Exercise 16 is a C minor scale. The notation shows a single staff with a key signature of two sharps (F# and C#) and a common time signature (C). The scale is written in a single line, with fingerings indicated by 'T' (thumb) and 'H' (hand). The scale is: C, D, E, F, G, A, B, A, G, F, E, D, C. The notation includes a repeat sign at the end.

EXERCISE 17.—A[♯] MAJOR.

Sw. 8 ft.

Soft 16 ft. (Sw. cpd.)

Exercise 17 is an A major scale. The notation shows a single staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The scale is written in a single line, with fingerings indicated by 'T' (thumb) and 'H' (hand). The scale is: A, B, C, D, E, F#, G#, F#, E, D, C, B, A. The notation includes a repeat sign at the end.

MAJOR AND MINOR SCALES (*continued*).

First system of musical notation for Major and Minor Scales. It consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The middle and bottom staves are in bass clef with the same key signature. The music features various scale passages, including eighth and sixteenth notes, and rests. A crescendo hairpin is visible in the middle staff.

Second system of musical notation for Major and Minor Scales. It consists of three staves. The top staff is in treble clef with a key signature of two flats. The middle and bottom staves are in bass clef with the same key signature. The music continues with scale passages. Annotations include "Gt. 8 ft. (sw. cpd.)" in the top staff and "Gt. to Ped." in the bottom staff. A crescendo hairpin is present in the top staff.

EXERCISE 18.—G[♯] MINOR.

First system of musical notation for Exercise 18, G[♯] MINOR. It consists of a single staff in bass clef with a key signature of two sharps (F[♯] and C[♯]). The music is a scale exercise with eighth notes and rests. Trill markings (T) are placed above several notes. A repeat sign is at the end of the system.

Second system of musical notation for Exercise 18, G[♯] MINOR. It consists of three staves. The top staff is in treble clef with a key signature of two sharps. The middle and bottom staves are in bass clef with the same key signature. The music continues with scale passages. Annotations include "Sw. Reed." in the top staff and "Ch. 8 ft." in the middle staff. Crescendo and decrescendo hairpins are used in the top and middle staves.



Mme. ALBANI



SIMS REEVES



SIR A. SULLIVAN



J.F. BRIDGE



GUILMANT

Great Musicians

MAJOR AND MINOR SCALES (*continued*).

EXERCISE 20.—E MINOR.

MAJOR AND MINOR SCALES (*continued*).EXERCISE 21.—B \flat MAJOR.

MAJOR AND MINOR SCALES (*continued*).

EXERCISE 22.—B \flat MINOR.



Grave.



EXERCISE 23.—F MAJOR.



MAJOR AND MINOR SCALES (*continued*).

A musical score for piano, consisting of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features a series of chords and single notes across five measures, with some notes beamed together.

EXERCISE 24.—F MINOR.

A musical score for piano, consisting of two staves. The top staff is in bass clef and the bottom in bass clef. The music is a scale exercise in F minor, with notes beamed together. Above the top staff, there are fingerings: T, H, T, H, T. Below the bottom staff, there are fingerings: H, T, T, T, H, T, T, T, T, H, T, H.

A musical score for piano, consisting of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music is in 2/4 time and F minor. The top staff is labeled "Gt. Diaps. 8 ft." and the middle staff is labeled "Sw. Horn.".

A musical score for piano, consisting of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music is in 2/4 time and F minor. The top staff is labeled "Gt." and the middle staff is labeled "Gt.".

MAJOR AND MINOR SCALES (*continued*).

The student must now be left to the course of study which is further planned out for him by his teacher. He will find that the works of the great masters—Bach, Handel, Mendelssohn—form a storehouse of musical beauty and grandeur, which will reveal itself with ever increasing fulness the longer these works are studied. It is here that the true organist will find his reward.

THE USE OF THE ORGAN IN CHURCH MUSIC

So far our efforts have been directed towards acquiring a knowledge of the instrument, and laying a good foundation, by building on which the student may become a proficient organ-player. A few additional remarks will not be out of place on the use of the organ in accompaniment, more particularly with reference to the ordinary services of the Church.

The giving out of the psalm or hymn tune may be considered first. This may be done in various ways—

- (a) By playing the four part harmony on one keyboard without pedal.
- (b) The same, but with the addition of the pedal for the bass part.
- (c) By giving out the melody on a solo stop.

The last is the only one of these methods with which, at this stage, the student is likely to have any difficulty; but, for the sake of clearness, the tune *French* is here printed out as it would be played in each of the three ways:—

EXAMPLE I.

Gt. or Sw. 8 ft.

French (C.M.)

Manual only.

EXAMPLE 2.

French.

Manual. Gt. or Sw. 8 ft.

Pedal. Ped. 16ft. cpd. to Man.

EXAMPLE 3.

French.

Manual. Gt. 8 ft. solo stop (sw. cpd.). Sw. 8 ft. soft.

Pedal. Ped. soft 16 ft. (sw. cpd.).

Any solo stop may be used for the melody—the Gt. Organ Stop Diap., or Clarabella, accompanied on Sw. or Ch.—Gt. Organ Open Diap. in the tenor octave (playing the melody an octave lower)—the Sw. Oboe or Horn, accompanied on Ch. or soft Gt.—the Ch. Clarinet or Flutes, accompanied on Sw.—all form combinations which will be suitable. It will be seen that, in playing from the ordinary vocal score when the melody is assigned to a solo stop, the left hand plays the alto and tenor parts, and the pedal the bass. This involves reading the left hand part from different staves. Where this is found to be a difficulty it will be best overcome by practising the left hand and pedal parts together.

These different ways of playing a tune may be combined, as by giving the first section as in Example 1, adding the pedal later, or by playing part as a solo, and the rest in harmony. The good taste of the performer should at all times be exercised; and whichever way may be used it should be remembered that the tune ought to be distinctly rendered, and the pace adopted should be as nearly as possible that at which it is expected to be sung. In the case of a long tune it is frequently advisable to play over only four or even two lines. When the tune is a well-known one to a familiar hymn, this is all that is necessary. It is well when a tune is abbreviated in this way, however, to make it end with a cadence on the keynote, so as to facilitate the start in singing.

It should be noted that in Example 1 tied notes are introduced which do not come in the vocal parts. It is admissible, and is indeed recommended, that this should be done when repeated notes are used in inner parts; but it will be best to play the melody exactly as written, and in the case of repeated notes, of making these even slightly detached, so as to ensure distinctness. It should also be noted that it is frequently necessary to take three parts in the right hand when the interval between the tenor and the bass is greater than an octave.

In accompanying the voices any part may be emphasised by a suitable arrangement of the stops, e.g., the *tenor* played by the left hand on Gt. Organ Diaps. treble and alto on Sw. with pedal coupled—the *bass*, by adding pedal stops if these are available, or by coupling to Gt. Organ stops while the other parts are played on a softer combination on another manual. To help the *alto* is somewhat more difficult; as if it is given to the right hand on a solo stop, the treble will have to be omitted, or if played by the left hand the right hand cannot well play both treble and tenor. Perhaps the best way is to play the alto part an octave higher, thus inverting the harmony and making the treble for the time being into a second part. To do this correctly requires some knowledge of harmony to make the parts go rightly, but the player should have little difficulty if he remembers, that two *fourths* between the treble and alto will become consecutive *fifths* when the alto is transposed, and care is necessary when a progression of this kind is found.

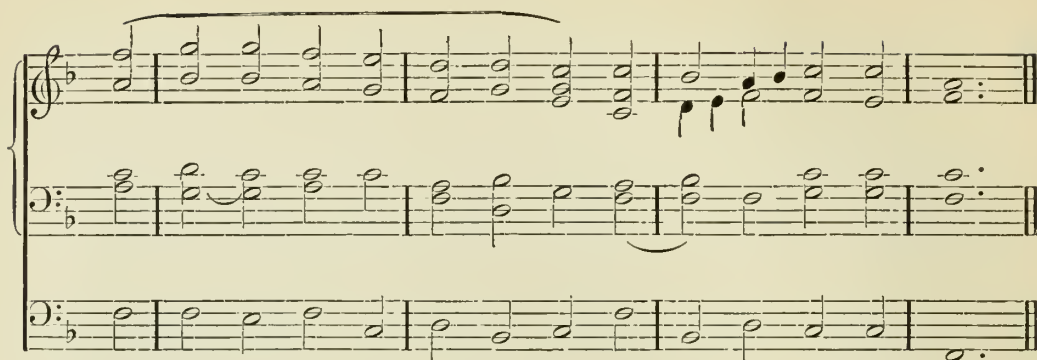
Some filling up of the chords is also advisable when the harmony is widespread, or when special fullness of tone is desired in accompanying. The tune *Farrant* is here given with the transposed alto part:—

EXAMPLE 4.

Farrant (C.M.).

Manual. { Gt. Org. 8 ft.

Pedal. { Ped. 16 ft. (Gt. cpd.)

EXAMPLE 4 (*continued*).

These ways of accompanying are specially useful in strengthening a vocal part which may happen to be weak, as the voices will gain confidence by hearing their own part played out more prominently. In the case of singing out of tune, also, it will generally be found that the offending part can be brought right by this means; and it should be kept in mind, that a judicious organist will always be on the alert to help and sustain, without overpowering, the voices he has to accompany.

Phrasing must be carefully noticed. The skilful player will make his phrasing coincide with the phrasing of the voices. This can only be satisfactorily managed if a mutual understanding between singers and organist be established by careful and painstaking rehearsal. The choir should be trained to phrase and take breath exactly together, and only at stops, so that the sense and punctuation of the words must always determine what will be the proper phrasing.

If the choir or congregation show a tendency towards dragging the time, the best remedy will be to play staccato until the voices come back to the correct time. The melody played an octave higher (in octaves) will also be found a useful way of steadying the time. It should be kept in mind that many influences may combine to produce this distressing fault of dragging—the state of the weather, the size of the congregation, the fact that the church has not been properly aired, and that the atmosphere is bad; even the kind of tune which is being sung—so that while an organist will do all he can to preserve a strict tempo with his choir-singers, he will find that, under many circumstances, and especially with large congregations, the fault will be almost ineradicable.

When there is no choir-master, and the singers have no visible beat to guide them, a difficulty is sometimes found in getting a good start. This will be best effected by playing the pedal note a beat in advance of the entry of the voices, so that all may get well away together. This should only be necessary for the opening verse of a hymn or chant, and the pause between the verses should be made as nearly as possible of uniform length.

A high bass part may frequently, with good effect, be played an octave lower on the pedal, or the progression from dominant to tonic, in a cadence, made to a low instead of a high note.

This gives greater weight to the bass, but when this is done, the note at the proper pitch had better be included in the left hand chord, and it should be kept in mind that the good effect will be completely lost if the practice is made of *invariably* playing the bass part an octave lower. Care should be taken that no awkward progressions are made in the pedal part which would not be made admissible in good part writing.

The total cessation of 16 feet pedal tone is at times advisable. The heavy tone of a 16 feet pedal open diap. comes in with double effect after a verse on Ch. or Sw. without pedal. The sense of the words being sung should be the guide as to when this may most effectively be done.

A new melody, made up from the inner parts of the tune, may be taken as the upper part, in the manner of Example 4, the tenor being borrowed from, as well as the alto, in order to give melodic interest. Free counterpoints may also be improvised in any of the parts, provided the harmony be unaltered. It is of course inadmissible to introduce anything into these which would interfere with the vocal parts as sung.

Examples of these are given below.

EXAMPLE 5.

French.

Manual. *Gt. Org. 8 ft.*

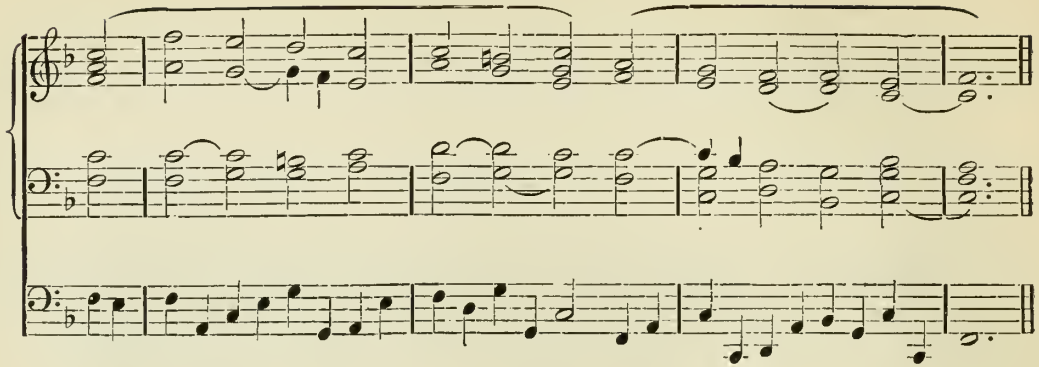
Pedal. *Ped. 16 ft. (Gt. cpd.).*

EXAMPLE 6.

French.

Manual. *Gt. 8 and 4 ft.*

Pedal. *Ped. 16 and 8 ft. cpd.*

EXAMPLE 6 (*continued*).

It should be understood that these latter methods of accompanying a tune should be used with great discretion, and only as giving contrast and variety where that is necessary to the four part harmony; and it may further be strongly impressed upon the organ student that a familiar knowledge of harmony and counterpoint is indispensable to every organist who wishes to become a good accompanist.

THE MILITARY BAND.

By F. LAUBACH.

ORCHESTRAS of wind and percussion instruments are named Military Bands. It must be distinctly understood that there is nothing in the composition of these bands which entitles them to the term "military." The only connection between the "military" and the "band" is, that regimental bandmen have to play on the march; and we shall go so far as to say that the more highly a band becomes developed and improved as a musical organisation, the less will it answer to its name. It is, moreover, because we have now so many of these bands which are the outcome of private enterprise, and others which belong to the Civil Service (police, post, &c.), that we feel that the title now applied is a misnomer. The term, to be justified, would be more fittingly bestowed on those organisations consisting of drums, bugles, or trumpets used either singly or in combination. The stirring results produced by a band of drums, which one may hear any day in the streets of a German city, or of a fanfare of bugles or trumpets, more often heard in France, or perhaps a band of Scottish pipers, are well deserving of the title "military" or "martial" music. With such bands we have, however, nothing to do. Although bands of wind instruments were known as long ago as the Middle Ages, in the form of town bands, it is to the rise of standing armies that we undoubtedly owe our military bands. And it is to describe these orchestras of wind instruments, which are attached to, and fostered by, the regiments of the army in nearly all civilised countries, that we now address ourselves.

Military bands in the seventeenth century were of the most meagre description. Charles II. had in connection with his Guards a band of twelve "hautboys." Of course we understand that they were of three or four sizes to form a "choir." In France, Louis XIV.'s military music consisted of hautbois and drums. Sometimes bands included two or three zinks or kornetts and trombones and drums. The eighteenth century witnessed a slight improvement. We find music arranged for two oboes, two trumpets, two or four horns, and two bassoons, with two clarinets sometimes. The Guard's band in 1783 was composed of two oboes, two clarinets, two horns, and two bassoons. This combination, which received the title of "Harmonie," was a very favourite one with composers; and such bands were much employed on the continent till about fifty years ago.

At the beginning of the present century, then, we had at best a combination of a few five, six, or seven-keyed clarinets, oboes, natural trumpets, horns, bassoons, a serpent and drums; and though the variety or selection reads well on paper, still when we look at the mechanism of the wood-wind instruments of that time in our museums, and consider the imperfect scale of the brass instruments, we can quite understand the acclamation with which the introduction of a complete family of keyed instruments was received. This instrument, which in this country was called the keyed bugle, or Kent bugle, in compliment to the son of George III., the Duke of Kent and father of Queen Victoria, who, as Commander-in-Chief, encouraged its introduction into our army about the year 1810, soon became the mainstay of our bands. As its name implies, it was of the bugle model, that is, with a gradually widening or conical bore, and was made in several sizes, its bass form having the separate name of ophicleide. Though this was the first successful attempt at improving the brass family, other experiments had been

going on for some time. In 1780, we had the German invention of slides to the trumpet, which was, however, soon abandoned, except, strange to say, in this country, where they are still made, and, to some extent, used in our orchestras. In 1801, we already had keys (two) applied to the trumpet also, with the view of completing the scale. The idea of the valve, though not as we understand it now, has really to be credited to Clagget, an Englishman, who applied it to the horn. Blümel about 1813 first conceived the idea of lengthening the tube by means of valves, of which he applied two; and Müller of Mayence added the third about 1830. Wilhelm Wieprecht, a Saxon, had also applied valves of his own design to the instrument of his invention, the bass tuba; but it was reserved to Sax, the son of an instrument-maker in Brussels, to apply this invention to such good purpose as to immediately secure its adoption universally. We may say, in one word, that this invention, namely, the valve in brass instruments, has done more to popularise music among the masses than any invention which had ever preceded it. Sax applied the valves to instruments of the bugle family which he named Saxhorns, and less successfully to instruments of the trumpet family which he named Saxo-trombas. These latter are now seldom met with. The Saxhorn, though by no means a perfect instrument, has so many merits that its introduction gave an enormous stimulus to the formation of bands: it is easy to learn and easy to play.

The following illustration gives a good indication of the arrangement for bands of a century ago. It is the commencement of the March of the Scottish Archers:—

The musical score is arranged in five staves, each representing a different instrument. The top staff is for Oboes (1, 2), followed by Clarinets (1, 2, in D), Trumpets (1, 2, in D), Horns (1, 2, in D), and Bassoon at the bottom. The key signature is one sharp (F#) and the time signature is common time (C). The music begins with a melodic line in the Oboes, which is then taken up by the other instruments in a staggered fashion. The first measure shows the Oboes playing a quarter note G4, followed by the Clarinets, Trumpets, and Horns. The Bassoon enters in the second measure with a half note G2. The music continues with various rhythmic patterns, including eighth and sixteenth notes, and rests, across five measures.

If, to the mention of the Saxhorns we add the Saxophones (another invention of the same man), we find that we have all the instruments of the military band before us, and can now proceed to examine them in detail.

The following is a list of instruments, according to their classes, which we usually find employed; but it should be noted that there are no arbitrary rules as to instrumentation; and we therefore may in some bands find certain instruments omitted, and others substituted for them, according to the preferences of the bandmaster, or other circumstances.

Piccolo	}	Flutes	}	Wood		
Flute						
E \flat Clarinet	}	Single Reed				
B \flat "						
E \flat Alto Clarinet						
B \flat Bass "						
B \flat Saxophone Soprano	}	Brass	}	Brass		
E \flat " Alto						
B \flat " Tenor						
E \flat " Baritone						
Oboe	}	Double Reed	}	Wood		
Bassoon						
Cornet	}	Bugles or Saxhorns	}	Brass		
Saxhorn (Alto)						
Baritone						
Euphonium						
E \flat Bass (Bombardon)						
BB \flat "	}	Horns	}			
French Horns						
Trumpets	}	Trumpets	}			
Trombones						
Side Drum	}	Percussion	}	Percussion		
Bass Drum						
Cymbals						
Triangle						

We next give the specification of military bands of thirty, forty, or fifty performers, as they are generally to be found at the present day; but we have again to remind the reader that it may not be possible to find two bands with quite the same instrumentation.

INSTRUMENTS.	Band of 30.	Band of 40.	Band of 50.
Piccolo	} 1	1	1
Flute		1	1
E \flat Clarinet 1st	1	1	1
" 2nd	—	—	1
B \flat Clarinet 1st	4	5	7
" 2nd	2	3	4
" 3rd	2	2	3
Alto " sometimes Saxophone	—	1	2
Bass " " "	—	—	2
Oboe	1	2	2
Bassoon	1	2	2
B \flat Cornet 1st	2	2	3
" 2nd	1	2	2
Trumpets	2	2	2
Horns	4	4	4
Trombones	3	3	3
Baritone	1	2	2
Euphonium	1	1	1
Bombardon in E \flat * sometimes a string bass	1	2*	2*
" in BB \flat * sometimes a string bass	1	1	2*
Side Drum	1	1	1
Bass Drum	1	1	1
Cymbals	—	1	1

<p>E♭ FLUTE and PIC- COLO . . . }</p>	<p>E♭ CLARINETS . . .</p>	<p>OBOES . . .</p>	<p>1ST B♭ CLARINET . . .</p>	<p>2ND B♭ CLARINET . . .</p>	<p>3RD & 4TH B♭ CLARI- NETS . . . }</p>	<p>ALTO CLARINET . . .</p>	<p>BASSOONS . . .</p>	<p>1ST CORNET . . .</p>
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2ND CORNET

1ST and 2ND HORNS }
in E \flat

3RD and 4th HORNS, }
or SAXHORNS in E \flat

BARITONE

TRUMPETS in E \flat

TROMBONES

EUPHONIUM

BASSES

DRUMS

This musical score is for a brass band, spanning measures 1 through 8. The instrumentation includes a 2nd Cornet, 1st and 2nd Horns (in E \flat), 3rd and 4th Horns or Saxhorns (in E \flat), Baritone, Trumpets (in E \flat), Trombones, Euphonium, Bases, and Drums. The music is written in common time (C) with a key signature of one flat (B \flat). The first four staves (Cornet, Horns, Saxhorns, Baritone) are in treble clef, while the last four (Trumpets, Trombones, Euphonium, Bases) are in bass clef. The Drums part is indicated by a double bar line with a 'D' and 'C' symbol. The score features various musical notations including eighth notes, quarter notes, half notes, and rests. Dynamics such as *ff* (fortissimo) are used throughout. Measure 1 starts with a *ff* dynamic. Measure 2 has a *ff* dynamic. Measure 3 has a *ff* dynamic. Measure 4 has a *ff* dynamic. Measure 5 has a *ff* dynamic. Measure 6 has a *ff* dynamic. Measure 7 has a *ff* dynamic. Measure 8 has a *ff* dynamic.

It is interesting to observe that, in a string orchestra, the number of wind instruments never varies, by which we mean that the parts are not duplicated, and any increase in the number of players goes almost exclusively to the strings; whereas, in an orchestra of wind instruments, an increase in number is spread more generally over the band.

WOOD WIND INSTRUMENTS.

FLUTE AND PICCOLO.



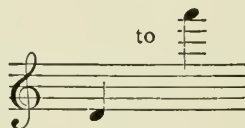
EIGHT-KEYED FLUTE.

Of Flute and Piccolo we either have one, two, or three players in the band. When there is only one player, he has either to play piccolo or flute, according as the parts are of more importance. When there are two players, we can either have two flutes, or flute and piccolo; when there are three players, one plays piccolo and the other two are, of course, flautists.

The piccolo is the highest-pitched instrument in the band. With an actual compass extending from



the notation is an octave and a semitone lower, thus—



From this it will be seen that the pitch of the instrument is half a tone, as well as an octave, above concert pitch. On account of its lowest note being $E\flat$, it is usually called the $E\flat$ piccolo; but it is obvious that, since its C sounds $D\flat$, $D\flat$ piccolo or flute would be the more correct definition. The piccolo and flute used in the military band have been pitched in this key, in order to render the playing in flat keys easy. We can make this more readily understood by an example. Take the very ordinary key of $E\flat$, concert pitch. We find then that the flautists are playing in the key of D, their natural scale. The old-system, six-keyed piccolo and flute* are those still generally employed in military bands, although the Böhm system is much used by those players who have other engagements than military ones, and who have found the Böhm system indispensable in their civil employment. Through this, there has arisen a strange anomaly. One of the greatest advantages of the Böhm system of fingering is the equal facility with which all keys, extreme sharp or flat, can be played; therefore it would be a simple matter, indeed, to play any ordinary military band music on a concert-piccolo or flute, as is done by some individual players who are adepts at transposition. But, on account of the music being

* The $E\flat$ flute is an octave lower in pitch than the piccolo, and sometimes has two extra semitones below,— $D\flat$ and C, like the orchestral flute.

RELATIVE COMPASS OF THE INSTRUMENTS OF THE MILITARY BAND.

Piccolo in Eb.

Flute in F.

Flute in Eb.

Eb Clarinet.

Bb Clarinet.

Alto Clarinet.

Bass Clarinet.

Oboe.

Soprano Saxophone.

Alto Saxophone.

Tenor Saxophone.

Baritone Saxophone.

Bass Saxophone.

Bassoon.

Eb Cornet.

Bb Cornet or Flügel Horn.

Eb Trumpet.

Eb French Horn.

Eb Saxhorn.

Baritone.

Tenor Trombone.

Bass Trombone.

Euphonium. 4 Valves. 3 Valves.

Eb Bombardon.

BBb Bombardon.

String Bass.

Contra Sarrusophone.

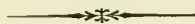
Contra Fagotto.

Actual Sound.

** NB. The Minims represent open notes on Brass Instruments.

published to suit the old flute, many of the players in the best bands have had Böhm piccolos or flutes made in E♭ (or more correctly D♭). They thus play in four, three, or two sharps, instead of in one, two, or three flats respectively, which, on the Böhm system, is really of no consequence. The only effect of this is the expense of the upkeep of two instruments, without any corresponding advantage. The question of expense here referred to is no inconsiderable one, as the cost of a good Böhm piccolo, an instrument but little larger than a big penholder, may be from three to five times as great as the cost of a six-keyed one. It is to be hoped that, with the still further adoption of the Böhm system, the parts for flute and piccolo will some day be printed in concert pitch as those of oboe, bassoon and others are already.

The flute and piccolo usually play the melody, the tone of the flute adding a pleasant softness to the reedy tone of the clarinets. The piccolo, on account of its extreme brilliance, is not used quite so freely, being more employed to add distinctness to the melody in *forte* or *tutti* passages, just as we add a *principal* (4-foot) stop on the organ. Besides this use of the piccolo it is also very serviceable in solo work for variations, or in light, tripping dance measures, where the rapidity of execution in scales, arpeggios and shakes, and in what is termed double tonguing, make it a most ornamental superstructure. The lower notes of the piccolo are weak and not of much use. They would certainly not be heard in a *forte* passage. In transcriptions from orchestral music the flute and piccolo as a rule are assigned the parts which they play in the original score. Thus we find that the flute obbligato to the celebrated "Ranz des Vaches" movement, in the Overture to "William Tell," remains in the military band note for note the same as in the original score; and moreover, owing to the key being altered to suit the military instrumentation from E to F, we find the movement in question, which is in G concert pitch, transposed to A♭ in the military band arrangement with the E♭ flute part consequently in the key of G, the same as in the orchestral score. Occasionally we see military flute or piccolo parts rather fuller than the corresponding part in the orchestral score. We find the reason for this in the fact that the flute and piccolo have to help the first clarinet in rendering the more difficult and higher passages of the violin part. Besides the flute and piccolo in E♭, we find sometimes, parts written for flute and piccolo in F (more correctly E♭), and sometimes for the concert flute. These are necessary through the difficulty in playing in certain keys on instruments made on the old system



THE CLARINETS.

THE E♭ CLARINET comes next in order in regard to pitch. It is a small-sized clarinet, considerably shorter than the B♭ clarinet, and is in all respects the same as its more important relative in fingering, compass and notation. In pitch, it is of course a perfect fourth higher than the B♭ clarinet. It is a rather more difficult instrument to manage than the B♭ clarinet, and requires much practice and study to attain a satisfactory tone. When not well played it is liable to be shrill, harsh, and out of tune. In the larger bands there are usually two E♭ clarinets; but there should really be no necessity for the second, as the lower notes that are generally given to it could just as well be played upon a B♭ clarinet, with a more pleasant quality of tone. The E♭ clarinet is best employed when supplementing the higher notes of the B♭ clarinet, and, in general, playing the upper or melody part in *forte* passages. We cannot advocate the use of the higher notes of the E♭ clarinet. On account of its piercing qualities anything above E should not be written for it, but left to the piccolo. We need quote only one example to show its true sphere of usefulness. The following passage from the Overture to "Zampa," by Herold, would be decidedly squeaky on the B♭ clarinet, whereas it lies well within the compass of the E♭ clarinet and piccolo, and is therefore always played by them.

B♭ Clar.

E♭ Clar.

Piccolo.

Owing to the mouthpiece of the clarinet being held in the mouth, very rapid tonguing is difficult; it will therefore be of interest to the student to notice how the twelve quavers in the bar, as played by the violins, are reduced to eight for clarinets. The passage as played by violins is as follows:—

pp

f

&c.

The first B♭ clarinets occupy, in the military band, a position analogous to that of the first violins in the string orchestra, the solo clarinet player in the former holding the corresponding honourable position to that of leader in the latter. We may carry the similarity further and say that, if either the one or the other is not well supported by several other good players at the same part, the band cannot claim to be a good one. Taking the part of the first violin as the first B♭ clarinet usually does, it can readily be imagined that there is a considerable demand made upon the executive capability of the player. When one runs over in imagination the overtures of Weber, Beethoven, Cherubini, the works of Wagner and many others, he cannot but be astounded at the mass of technical difficulties to be encountered by the first clarinet players, and perhaps we ought to add, astounded at the success with which we are accustomed

to hear them performed by our bands. Turning from the consideration of mere technical prestidigitation to the more artistic demands of refinement and grace, we find the clarinets again well equal to the task. Take, for example, the extreme delicacy required to do justice to one of the ever popular waltzes of Strauss or Gung'l. Here again we have reason to be satisfied with the reading given by the clarinets, notwithstanding considerable technical difficulties which have also to be overcome. It is gratifying to be able to say that, in these respects, this country holds its own very easily. Much attention is paid to the training of clarinetists; and in the matter of tone our countrymen seem to produce a quality which, for roundness and sweetness, is not to be excelled in any of the European countries. We have spoken of the instrument in more detail in another place, so we only give here two short extracts, one from Weber's overture to "Oberon," and one from Rossini's overture to the "Siege of Corinth," to shew the adaptation of violin passages to the clarinet.

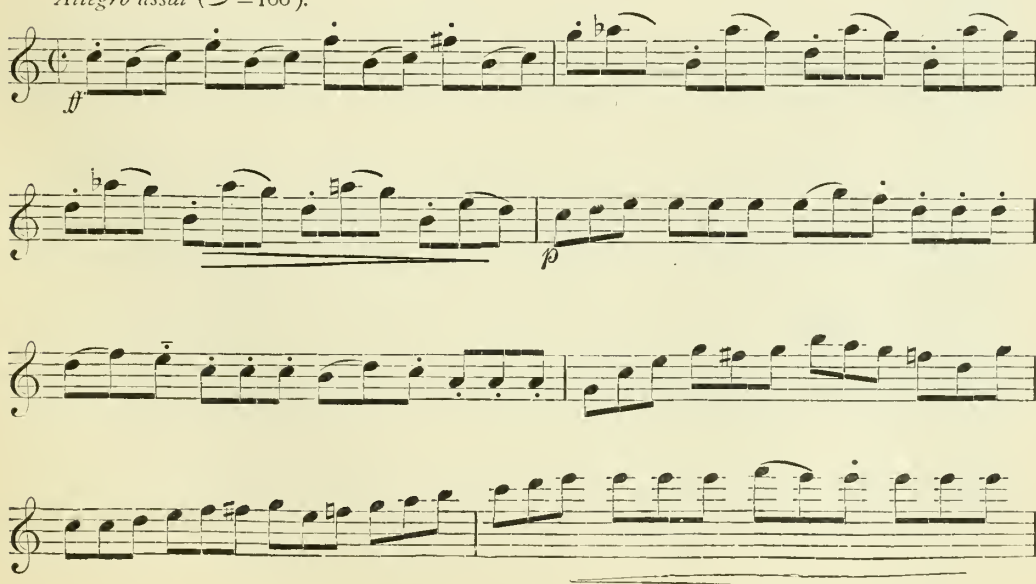
Allegro con fuoco.

FOR VIOLIN.



Allegro assai ($\text{♩} = 100$).

FOR VIOLIN.



Allegro con fuoco. *ff* For CLARINET.

8va.....

Allegro assai ($\text{♩} = 100$). *ff* For CLARINET.

p

cres.

The second clarinet part is often but little inferior in importance to the first clarinet. It is indeed usual to give to it the melody in octaves with the firsts where admissible, or to assign it a subordinate melody. The third clarinet is more properly entrusted with accompaniment simply; though, when arranging for bands where there may not be a great number of clarinets, some arrangers give the accompaniment to the second clarinets to ensure its being played, and then entrust the lower melody or counter-melody to the third clarinets.

A fourth clarinet part is to be found in some scores. It is of course only an accompanying part; but, though the harmonies to be obtained from a combination of the lower register of these instruments are very fine, we cannot recommend a too great subdivision of parts, as it would only tend to weaken the more essential ones.

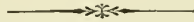
A rather more important part is that usually to be found under the heading of *ripieno* clarinet. This part—which ranks in importance between the solo or first clarinet and the second—is usually a strengthening part for *tutti*s, but may sometimes have little solo passages

entrusted to it. Let us imagine, for instance, that an arranger is utilising his clarinets in a certain subject as first and second violins and violas in the piece he is transcribing, then should a little phrase occur for the orchestral clarinet, our arranger still has his *ripieno* clarinet in hand to render the phrase with its original colour.

The alto clarinet in E \flat is to be found in most military bands, and is a useful addition to the other clarinets in accompaniment. As its name suggests, it is the same as the smaller clarinets in all respects, except that in pitch it is an octave lower than the E \flat clarinet, or a perfect fifth lower than the B \flat clarinet. It may also be used for solos or melodies with very good effect. It then covers very much the same ground as the B \flat cornet, with the additional advantage of a very large downward compass. It is not advisable to write for it any notes above its high E, as these notes are poor in quality. In nearly all the more recent publications there is an independent part written for alto clarinet, which fact shows that it has obtained for itself a sure footing in our military bands.

The bass clarinet, though just as frequently to be heard in our bands as the last mentioned, has as yet no individual existence. It merely doubles one or other of the bassoon parts, though it is lacking to the extent of a major third in the extreme low notes which are so often assigned to the second bassoon. It is an octave lower in pitch than the B \flat clarinet, and possesses a rich, full tone, which is of great value in a military band. Its characteristics have been more fully described in Vol. IV.

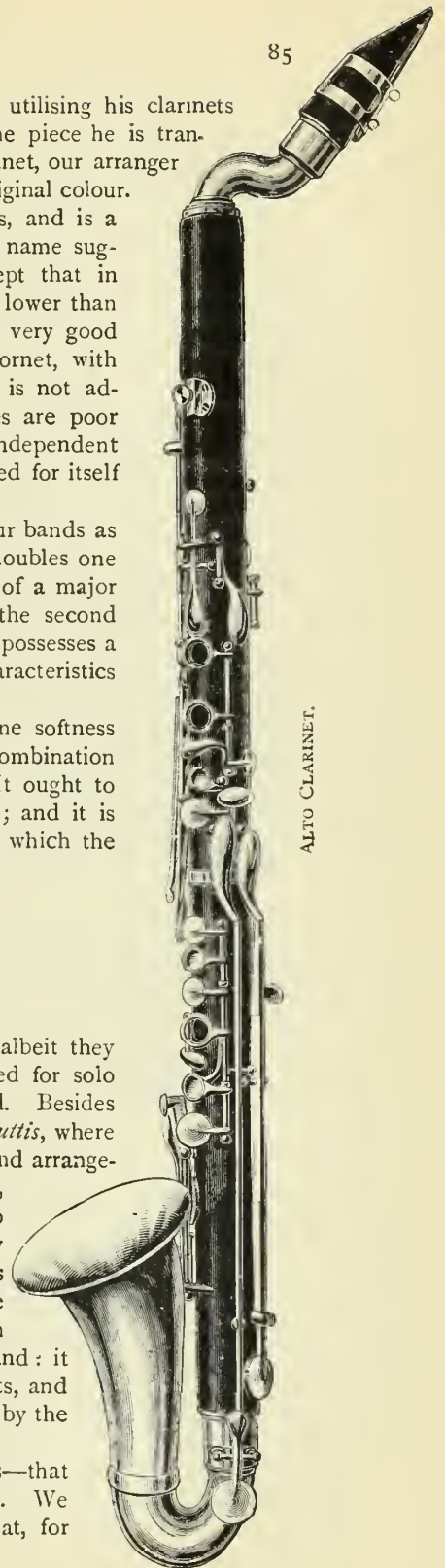
One of the chief charms of a good band is, no doubt, the fine softness of quality to be produced by the lower notes of the clarinets in combination in accompaniments, but even in a greater degree in melodies. It ought to be the aim of every bandmaster to educe this particularly rich tone; and it is the ability to make use of the different registers with good effect in which the art of skilful arranging lies.



THE OBOE.

The two oboes are very useful instruments in a military band, albeit they may not occupy a very prominent position. They are chiefly used for solo purposes, when the tenderness of their tone is always appreciated. Besides answering this purpose, they serve to give variety of colour in the *tuttis*, where they frequently have holding notes. The oboe parts in military band arrangements are necessarily of a very simple character. Rapid passages, besides being ineffective on the instrument, are difficult, owing to the flat keys in which the music is generally arranged. Formerly an oboe in B \flat was made to obviate this difficulty; but, as it was a cumbersome instrument, somewhat raw in tone, and lacking in the characteristic plaintiveness which a concert-oboe possesses, it soon became obsolete. The oboe stands very much by itself in the band: it does not form part of any particular set or "choir" of instruments, and even in its solos it has not unfrequently to be reinforced, perhaps by the E \flat clarinet, the cornet, or the horn.

There is a standing reproach against oboists of military bands—that their tone is not so pleasant as that of their orchestral brethren. We do not know in how far this may be the case. It is possible that, for



ALTO CLARINET.

of the bassoon is again one of the features of the instrument ; and it is no uncommon thing to find the two bassoons playing a range of three octaves between the four B flats. In accompaniment the bassoons are found most serviceable,—so freely are they used, indeed, that it is almost a rare occurrence to find a rest in their parts. The fulness which they give to a score can be estimated by a glance at the following bars, which are merely given as a typical example of accompaniment.



In bass solos the bassoons figure prominently, and, in melody within the tenor compass, equally so.

From the Overture to "Stradella," by Flotow :—

Andante quasi adagio.



From the Overture to "Anacreon," by Cherubini :—

Allegro. a due.



THE SAXOPHONE.

The Saxophone is a brass instrument having much the same bore (conical) as the oboe, whose fingering and compass it also resembles generally. It is played with a mouthpiece like that of the clarinet ; the tone producer is therefore a single reed, which may be a little broader than the clarinet's. The tone is very beautiful in quality, being of a rich roundness of character,

with the reedy sound not too pronounced. Saxophones are made in seven sizes, though of these, four only are in general use. They are—

1. Sopranino or <i>Saxophone aigu</i>	. . .	in E [♭]
2. Soprano	. . . . .	in B [♭]
3. Alto	. . . . .	in E [♭]
4. Tenor	. . . . .	in B [♭]
5. Baritone	. . . . .	in E [♭]
6. Bass	. . . . .	in B [♭]
7. Contrabass	. . . . .	in E [♭]

The ones usually met with are those marked Nos. 2, 3, 4, 5, and No. 6 is sometimes used. The notation and compass are in all cases the same (see chart), and it may be useful to note that these are practically the same as on the oboe. In France and Belgium, the countries where the Saxophone is at home, very fine results are obtained by writing for these instruments in four or five part harmony. This procedure gives the bands of those countries a third section, or extra subdivision, which we do not possess here. That is to say, that while we can only speak of our reeds and brass, they possess in addition the Saxophone family. We do not mean to infer that the Saxophone is unknown or unappreciated here. The London Military Band, a private organisation, has adopted the Saxophone as a choir of instruments, and many regimental bands employ them. But in the case of the latter, as no music has been published for them, they merely duplicate other parts, thereby we lose the beautiful effect which they give in combination or harmony. The late Lieut. Griffiths, of Kneller Hall, says :—"A quartet of Saxophones would sound as mysterious as unique and beautiful. . . . Well played, they are a grand acquisition to either band (reed or brass), and will yet form an important portion of British wind bands." Mr. Kappey, in his excellent work on military music, says—"As a military band instrument it is of great value when employed in a complete choir of soprano, alto, tenor, and bass, as its tone forms an admirable tonal link between reeds and brass. But the difficulty is, that such addition would render all the music hitherto accumulated, and which is arranged according to the prescribed regulation, useless. . . . The addition of a 'set' would necessitate the great labour of writing parts for every piece desired by the conductor." Now this, we think, is a most sad, if not humiliating admission, that an instrument, which is acknowledged to be of great value, cannot be used because we have no parts for it. It must be remembered, that in nothing is the demand for novelty more clamant than in the case of military band programmes. The large *répertoire* above alluded to would, on inspection, be found to consist merely of the standard overtures, some of the German waltzes (which are always welcome at a performance), and perhaps a very few arrangements from the classics. The great bulk of the accumulated music after a very short while becomes dead; and no bandmaster would venture to make up a programme of say ten-year old pieces apart from those which we have mentioned. We think that if the publishers included Saxophones in the score to-morrow, in two years time the difficulty above alluded to would have disappeared, and that in the case of the overtures it would be easy for the publishers to supplement the scores with Saxophone parts; and even where that could not be done, we do think that the labour devolving on the bandmaster, of making a set of parts now and then as he might require them, would not be so very heavy. Mr. Kappey refers to some "prescribed regulations" for arrangement. We are inclined to believe that he means "use and wont;" for, on reference to the "Queen's Regulations and Orders for the Army," we are unable to find that any publisher who dared add Saxophone parts to his publications would run any risk of infringing those orders or incur any penalty from "Horse Guards." It may be thought that we have made too much of this matter; but we feel very strongly that the military band of the present has fallen under the ban of an unhealthy conservatism or a rule of "masterly inactivity" in this and in one or two other matters. We must add that we quite recently have been pleased

to notice that some of the more enterprising London publishers have added one or two Saxophone parts to their score; and we trust this means that there is a more progressive spirit now abroad.

When the tenor, baritone, and bass Saxophones are used in British bands, the procedure is merely to let them duplicate the bassoon or bass parts; and as they read with these instruments they are treated as non-transposing instruments, *i.e.*, they play the notes actually printed.

The Alto Saxophone is the favourite instrument for soloists; and as played by such *virtuosi* as M. Ponçelet, the professor of the Saxophone at the Brussels Conservatoire, or Mr. E. Mills, of the London Military Band, it has a most charming effect.

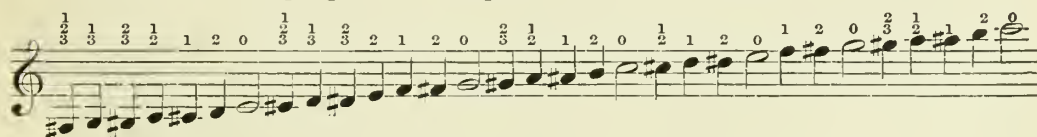
BRASS INSTRUMENTS.

We have spoken of the method of tone production in brass instruments before (Vol. IV. p. 94); therefore we merely give the fingerings here used upon all valved instruments. The French Horn, whose fingering is slightly different, was also referred to in the same place. The system of fingering the valves or pistons gives but little trouble to the learner. Almost instinctively he learns their use, and the familiarity thus begotten can never again be quite lost. There are of course some difficult fingerings known as "cross fingerings" when in extreme keys the 2nd and 3rd fingers have much to do. There are more ways than one of fingering certain notes, for instance, all the notes given below marked $\frac{1}{2}$ might also be taken by their equivalent 3. Again, all the notes of the chord

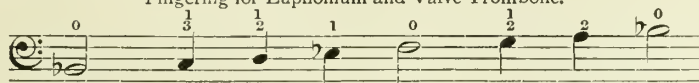


might be taken $\frac{1}{3}$. As can be imagined these alternative fingerings are sometimes of great service. Of the bass instruments we have only given one octave of their natural scale, all the other notes being easily determined by the position of this.

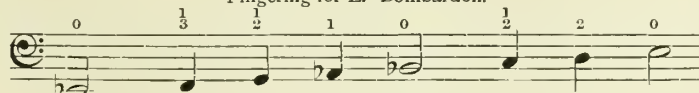
Fingering for Cornets, Flügel-Horns, Saxhorns, and Baritone.



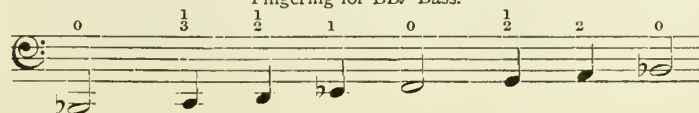
Fingering for Euphonium and Valve Trombone.



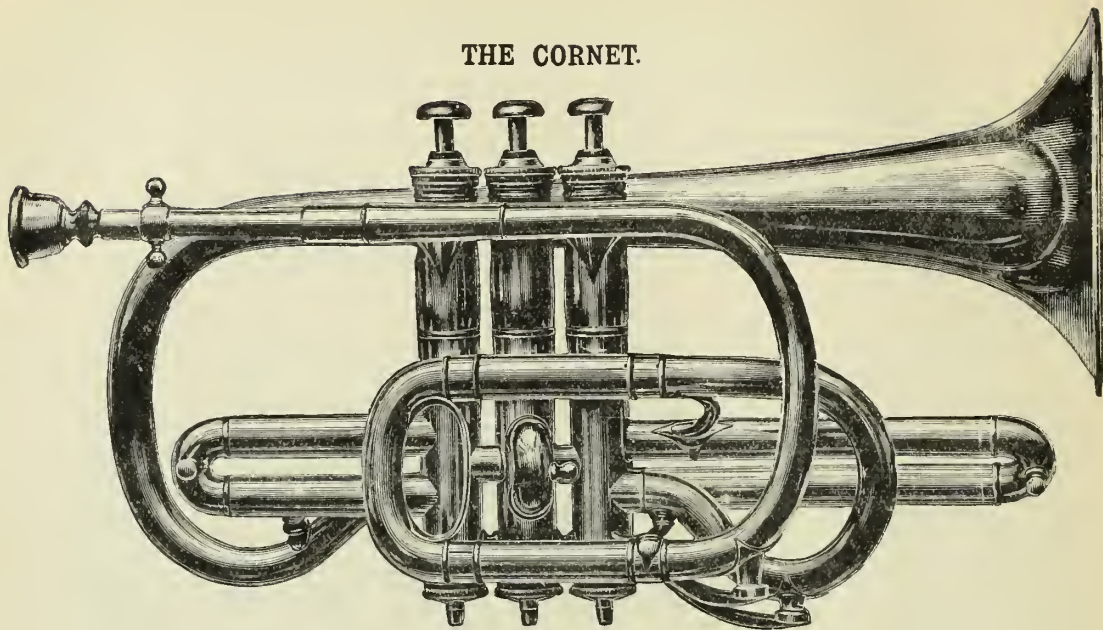
Fingering for E \flat Bombardon.



Fingering for B \flat Bass.



THE CORNET.



The Cornet, the highest of the brass instruments in the British military band, is a most useful member of that organisation. In this country it has completely superseded those instruments to which it owes its derivation. With a brilliance of tone only excelled by the trumpet, cornets are most serviceable instruments. They have undoubtedly made themselves the popular instrument, whether on account of the ease with which much execution can be gained, or the ease with which a melody can be gracefully rendered. We need not say that they are subject to the faults which are inherent to all instruments of the Sax construction; yet these faults are, taken all over, so minimised, especially in instruments as made by the best makers, as not to impair their usefulness. No doubt it is in the brass band, rather than in the military band, where the cornet takes the lead, and has the chief responsibility as the clarinet has in the military band. In the latter, however, its duties are sufficiently numerous. In the hands of an artistic player it is a most suitable instrument for the rendition of mezzo-soprano and contralto arias. It is also most effective when combined with the $E\flat$ clarinet or oboe, either in unison or in octaves. Also, for sustaining the higher notes in harmonies and, within certain restrictions as to key, for rapid execution, variations, and double tonguing, it yields a most satisfactory result. In the absence of trumpets it is used as their substitute, and combines fairly well with trombones, or indeed with any of the brasses. The cornet in the military band is now always in $B\flat$, although when used in the orchestra it also crooks in A to suit the sharp keys. Our chart shows the upward limit of the cornet to be the high C ($B\flat$ concert); that note, and indeed also the B and $B\flat$, should be sparingly used: all players do not possess the ability to produce it well; and even with good players it must be judiciously used, or the player will become fatigued. The second cornet is an inferior part in pitch, but often quite as important as the first in the music assigned to it. In harmony it may fitly be called an alto part; and its music should never be written higher than G above the staff. We give, as an example of triple tonguing, the cornet variation on "St. Patrick was a Gentleman," from the "Reminiscences of Ireland," by the late Mr. Fred. Godfrey, Bandmaster of the Coldstream Guards:—



THE FLUGEL-HORN.

Flügel-Horns are not often to be found in military bands, though some bandmasters, in order to obtain different tone colourings, employ two to duplicate the first and second cornet parts. Their tone is ponderous and thick when compared with that of cornets, being even a further remove from the trumpets than the latter, by their tube being more conical in shape than that of the cornet. In fact, they have all the characteristics of our field-bugle. In their application, also, they are less capable of flexibility in command, and are only used, as we have said, to obtain their special tone—a tone not generally admired in this country. They are treated, in all respects, the same as cornets.

THE TRUMPETS.

On the continent the trumpets are one of the mainstays of the military band. In Germany one finds never fewer than four E♭ trumpets, and often a trumpet in B♭ basso. In Austria we find the bands to consist largely of trumpets, no fewer than ten of these most useful instruments being the rule. Speaking now in a strictly military sense, there can be no doubt of the superiority of these instruments to our cornets; and it is more than a pity that some move be not made in our country to place so eminently a military instrument in a better position than it at present occupies. Besides trumpets the Germans employ flügel-horns, which are, as the French call them, nothing but valved “bugles.” By this judicious use of these two characteristic elements of military music, trumpets and bugles, they obtain contrasts which we with our cornets are unable to procure. Our cornets are adequate substitutes for neither the one nor the other, but a cross between the two. The trumpets, as we use them in this country, occupy a most menial position. In only one or two instances can we recall the fact of their having a “part” to play; and if trumpets were to be altogether withdrawn from our regimental bands, their absence would hardly be noticed. Even in the “Call to Arms” (the finale of Rossini’s “William Tell” Overture) we find their part doubled with the cornets, so that we should scarcely miss the trumpets. Besides, the trumpets, occupying so trivial a position, are seldom played by men who are able to guarantee a brilliant rendition.

The compass and possibilities of the instrument are given elsewhere, and we need only add for the rest, that trumpets are used for anything where the special fitness of the instrument demands its employment, for strongly marking important notes, and occasionally in *tutti*s as third or fourth cornets with a few accompaniment notes. The continental fashion of writing for them, and which we argue is so desirable, is simply to treat them as we treat our cornets, writing in four or five-part harmony.

THE HORNS.

The Horns, always four in number, may be either four French Horns, or two French Horns and two $E\flat$ Saxhorns. They are most important instruments, supplying, as they do, the inner harmonies or "middles;" and according to the measure of care with which they are cultivated, will depend in a large degree the quality of the band. For tone, the French horn is indubitably superior to that of the Saxhorn; but for more reasons than one, it is often found expedient to employ, as we have said, two of each sort. This holds good, especially in the army, where it might be difficult to find a sufficiency of men capable of making good French horn-players, not to speak of the thanklessness of the task, in the event of their leaving the service after a short term with the colours. To meet this position of affairs, the Saxhorns are found an efficient substitute, being so easily learnt and played. Another argument is that, while the two French horns assimilate readily with the reed band, and are useful in transcriptions from the classics for giving the orchestral horn parts, the Saxhorns form a better link in regard to tone, colour, and loudness, as between the cornets, baritones, and basses. The arranging is usually done in such a manner as to make the parts for third and fourth French horns equally practicable for Saxhorns, or sometimes the part is specially adapted to the latter. To this extent, the instrumentation of the band is usually a matter of choice with the bandmaster, who has, naturally, to take all his local circumstances into account. The little example of an accompaniment, which we give here, will serve to show what may be considered as parts particularly adapted to the two classes of instruments. At the same time, it should be observed that these are equally suited to four French horns.

1ST and 2ND
HORNS in $E\flat$.

1ST and 2ND
 $E\flat$ SAXHORNS.

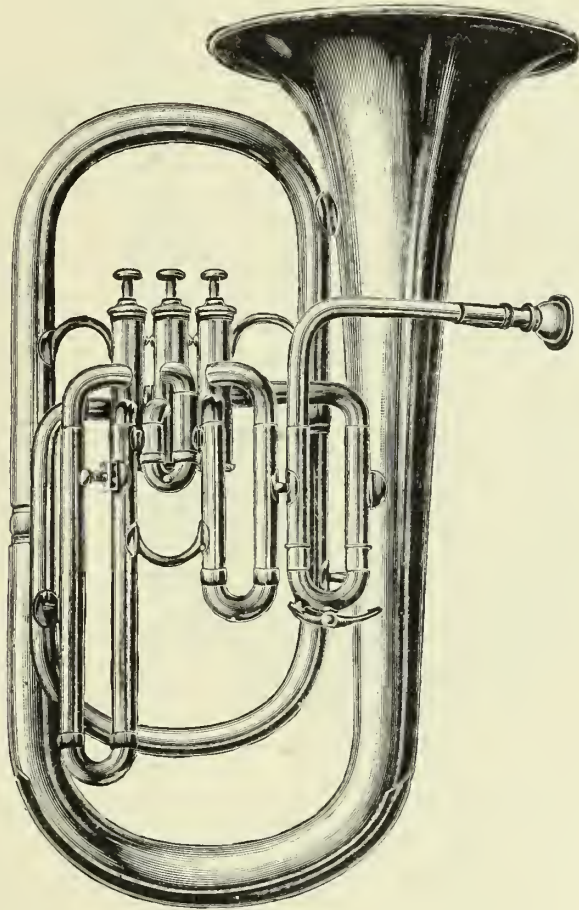
BASSO.

The Saxhorns are also useful for strengthening bass passages that exceed the usual limit. Frequently, rather than break a run, the arranger, in transcribing, will leave the passage as in the original, and ensure its success in performance by supplementing its higher notes on the Saxhorn. In such a case, the Euphonium, or Baritone, is used as a bridging-over instrument, to carry the passage from the one to the other.

Having previously spoken of the orchestral French horns, we need do no more now than say that, in the military band, the only crookings used are F and $E\flat$. In some old arrangements only, other crookings were to be met with, such as $D\flat$. Of the Saxhorns also much need not be said. As made now they have, with proper cultivation, a very pleasant, full quality of tone. The rules which guide the compass of the cornets apply equally to them: they should not be written for above A, one leger line above the staff. Saxhorns in F are often used which crook into $E\flat$. We have said before that the tone of the French horn is superior to that of the Saxhorn; but a solo might be played on either—for instance, the melody quoted in Vol. IV. p. 98, from "L'Etoile du Nord," or the horn solo in the Overture to "Martha," without offending our artistic perception: it is in movements that have been originally written,

say for four horns—horn quartets—that we should feel a gross violation of artistic propriety. In such cases, the tone of horns and Saxhorns would be found not to blend, and the balance would be destroyed. When saying this, we have in our mind such movements as the quartet from the Overture to “*Der Freischütz*,” “*Semiramide*,” and the opening of the Overture to “*Stradella*.” These can only be done justice to by French horns.

THE BARITONE.



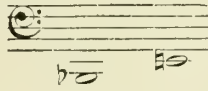
The Baritone may be looked upon in every respect as a bass cornet, being exactly an octave lower than that instrument, and similar in every other respect. Its tone is good, and its use is varied. Solos that do not require the weight of a bass solo instrument are effectively rendered upon it. As an assistant to the horns, in playing subordinate melodies, or assisting the basses in their solo passages, we find the baritone used to good purpose. On the continent two, or often three tenor horns or bass flügel-horns, as they are sometimes called, are employed. This is a procedure which gives great weight and fulness to the lower harmonies, a department that is but scantily supplied in this country by the baritone, and sometimes the two bassoons.

THE EUPHONIUM.



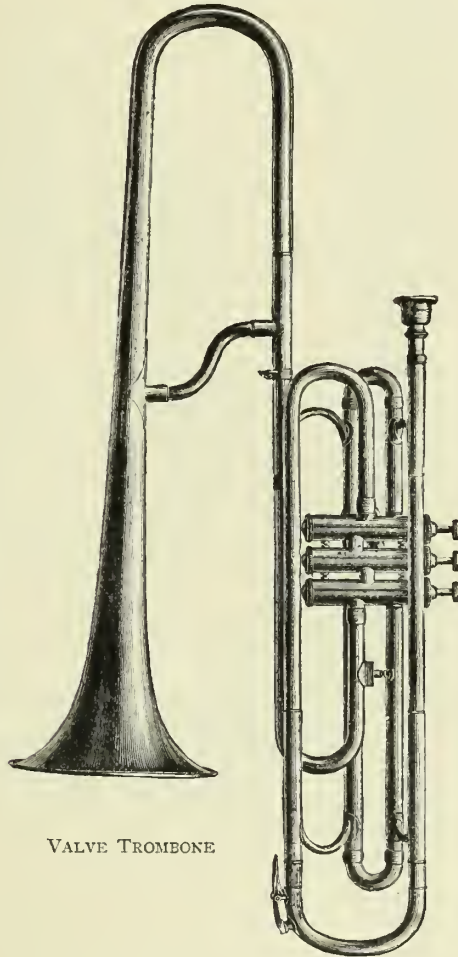
The Euphonium (Euphonion) is the bass solo instrument in the military band. As usually met with, it has four valves (like the one represented in our diagram), giving the very large compass of three octaves. In the hands of a skilful performer there is hardly any limit to the amount of execution possible upon the euphonium. Through this we find it largely taken advantage of, not only for bass solos of a *cantabile* character, but for variations, running accompaniments, or chords to be played *arpeggiato*. It is a non-transposing instrument. In its duties it is called upon to assist the basses either in unison or in octaves with them (as the cello does in the orchestra with the string basses), or playing the melody an octave lower than the clarinets or cornets, but perhaps oftenest in delivering a counter melody or subordinate subject. As a typical example of its use as a solo instrument, we may mention the bass solo from Handel's "Acis and Galatea," "O Ruddier than the Cherry." Some people do not like the tone of the euphonium as it is generally made in this country, namely, with rather a wide bore. They aver that the instrument gives too "hooting" or hollow a sound to justify its name, and prefer the instruments with smaller bore as they are more often made in Austria.

This is of course a matter of individual taste, and one we may safely leave to that law of Nature—the survival of the fittest. It is not advisable to write the intervals between the notes



as many euphoniums in ordinary use have not the fourth valve.

THE TROMBONES.



VALVE TROMBONE

As the trumpets are not, as we think, very adequately represented in British bands, the trombones are the only truly brazen or brassy instruments that we possess to give that particularly thrilling or martial character to our military music which the term would seem to demand.

The trombones in the military band are divided into first and second tenor trombones and bass trombone, not, be it observed, alto, tenor, and bass, as in the string orchestra. The trombones are non-transposing instruments, the tenor trombones reading either tenor or bass clefs, and the bass reading bass clef alone. Their compass and the situation of the notes on the slide have been detailed at length in the mention of the orchestral trombones (Vol. IV. p. 102), and, therefore, we need only refer to their extreme usefulness in giving attack to chords, *sforzandos*, *crescendos*, *diminuendos*, and the like. Again, nothing finer can be imagined than the three-part harmony in such positions as the following :—

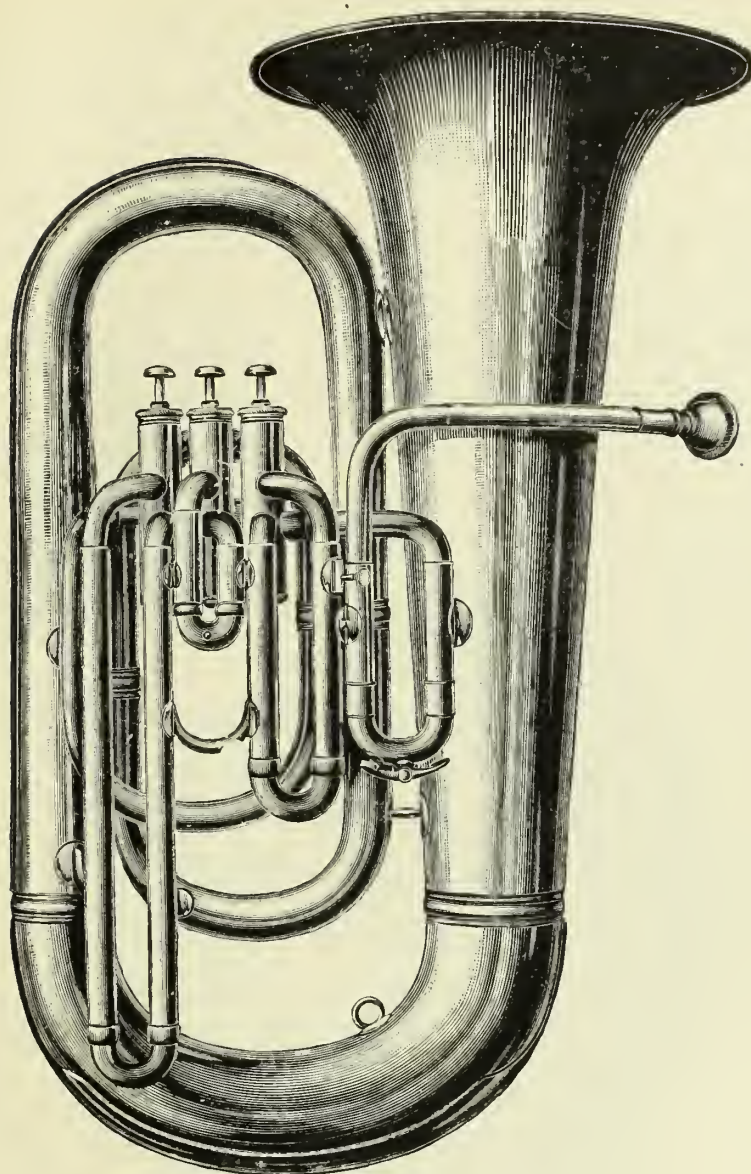
The musical notation shows two staves. The top staff is labeled "1ST and 2ND TENOR TROMBONES." and uses a tenor clef (C4 on the second line). The bottom staff is labeled "BASS TROMBONE." and uses a bass clef (C2 on the first line). Both staves are in the key of B-flat major (two flats) and 4/4 time. The music consists of a series of chords and moving lines, with the tenors playing higher notes and the bass playing lower notes, creating a three-part harmony.

Divided chords between bass and the two tenors are also most telling and satisfying in the result, as :—

The musical notation shows a single staff labeled "TROMBONI." in bass clef, 2/4 time, and key of B-flat major. The music features a series of chords, with some notes beamed together, illustrating the effect of divided chords between the instruments.

We frequently find the place of the slide trombones taken by valve trombones. Scientifically speaking, they are not so pure as the slide trombone, but several advantages which they possess entitle them to a fair share of consideration. In the first place, they are less troublesome to keep in order; for the accuracy and ease with which the inner and outer tubes of the slide require to work cannot be exaggerated, and certainly cannot be realised by the uninitiated. The slightest flaw or strain on any of the tubes renders the slide trombone useless. This is of course all obviated by the valves. The valve trombone is also considered easier to learn. Any player on the euphonium, or baritone, can also play the valve trombone: it resembles these instruments in all but in its narrow tubing. Rapid execution is rendered less difficult by obviating the sliding, and in many cases *legato* or *portamento* phrases rendered more agreeable. To cavalry bands playing mounted the valve trombone is of course a necessity. The acknowledged inferiority of the valve to the natural instrument is therefore condoned to a considerable extent, and we need hardly be surprised at the popularity enjoyed by the valve trombone. Some of the newest school of Italian composers are even going the length of using the valve trombone in the orchestra, giving such intricate passages as could not be rendered on a slide trombone. Whether this innovation is likely to become more general it is yet too early to ascertain, but certainly it opens up new possibilities to the composer.

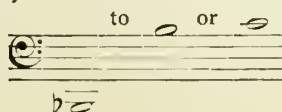
THE BASSES.



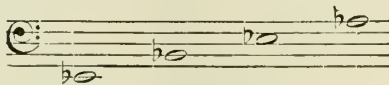
E♭ BOMBARDON WITH THREE VALVES

The Basses in the military band are E♭ bombardons, B♭ bombardons and string basses.

E♭ Bombardons with four valves, which are by no means in very general use, and B♭ basses, with three, can go a few semitones lower than we have shown ; but these extra notes are seldom written. The compass as commonly written extends from—



Some authorities also allow a few notes higher than the limit we have fixed ; but as a successful performance of such extreme high notes would, after all, depend upon the euphonium and the bassoons, it is better for the writer to restrain himself and place his notes with such instruments as he knows will be able to perform them with certainty. Three-stringed basses in a military band usually tune a semitone higher than in the orchestra ; and those players, whose instruments have a fourth string, tune it a semitone lower. By this special tuning, playing in the flat keys is rendered extremely easy. The tuning is—



The actual tone is of course an octave lower than the notes given. We are glad to notice in some of the most recent publications for military band the word *pizzicato* as a direction to the string-bass players. This places another effective device at the service of the arranger.



BB♭ CIRCULAR BASS.

In transcribing for bombardons from the orchestral score, little difficulty need be felt. The part for *contrabassi* can stand almost note for note as it is found in the original, always of course with due regard to compass. The speed and rapidity with which variations and quick passages can be performed is very considerable ; but it is found advisable to have all such

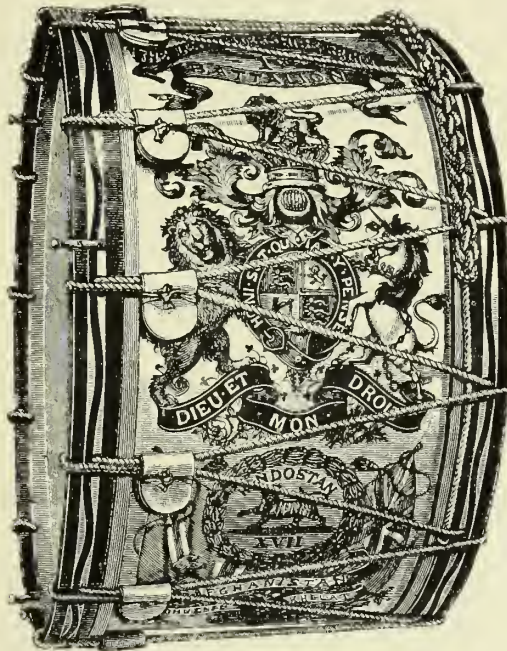
parts doubled in the octaves with euphonium, or bassoons, or both. This procedure gives a greater distinctness to the utterance of the basses.

As we have shown that several classes of bass instruments may be found in the military band, it will be well to state that but one part is written, which is, however, nearly always given in octaves. From this part the player selects the line that is best adapted to his instrument. Before leaving this important part we shall recapitulate the instruments dealt with under the heading of basses. We have then, besides the string bass, bombardons with either three valves (mostly used) or four valves. The latter have some extra semitones, which are, however, much better rendered on a BB[♭] bass. This is an instrument of beautiful quality of tone, for which we can only find a comparison in the finest and softest diapasons on the pedal organ. Those instruments made with an extra wide bore are specially sonorous in quality, but the player is penalised by having a great "armful" to carry. This difficulty has been met by bending the tube in the circular fashion shown in the cut, so as to embrace the body of the performer. It rests lightly on the shoulder, often having a leathern pad attached to the point of contact by means of the two slots shown in the engraving. This pattern of instrument is of course particularly suited to cavalry bands, and in such hands we often find even the E[♭] bombardons made circular in shape.

PERCUSSION INSTRUMENTS

In no part of the military band are men with musical instincts more essential than among the players of percussion instruments. The very fact that they have to produce their music from an in-

BASS DRUM.



strument yielding but one sound, demands that the drummers shall be men of musical intelligence. An unmusical drummer, if we can realise such an one, would certainly cause his bandmaster more heartbreaking than any other instrumentalist. There is considerable art in beating the

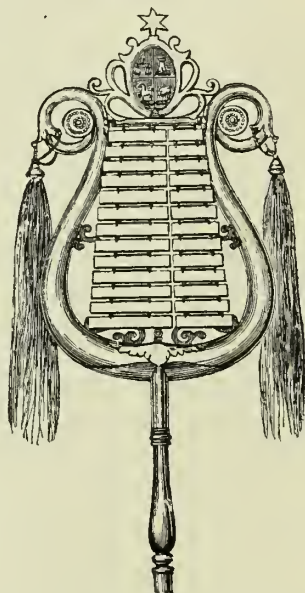
drum to the best advantage. Force is of little avail, for a hard knock defeats the very object that is wanted. A gentle swinging stroke, beaten on the proper part of the drum head, has to be acquired before one can be called an adept. Beyond this, the drummer must read well, and, of course, be a good timist. To produce the best tone from the cymbals also requires practice and experience. As the cymbals are usually played by a young lad, he generally follows the swing of the drummer's arm, and does not read a separate part. Of course the drum is sometimes used alone, and sometimes the cymbals alone.

The side drum may be made a very great ornament to the band. If really well played it is a most effective instrument. In addition to its employment merely for marking rhythms and helping the *tutti*s, its special uses are many, *e.g.*, in military scenes, rustic dances (where it suggests the tabor), in dance music generally, where its crispness adds so much to the sprightliness or vivacity required, and in pathetic incidents, which it helps very much when its snares are stopped or muffled. The "snares" are a set of catgut strings, which are laid on the under or "snarehead" to add to the sharp crisp tone of the instrument. The top or beating head is called the "batterhead." It is almost necessary that side-drummers commence the study of their instrument early, and it takes years of practice to acquire that suppleness of wrist, without which the side drummer's labour is in vain.

The triangle has a pretty effect when judiciously used, but sounds most childish and becomes very irritating if overdone.

Castanets, tambourines, bells, whips, railway whistles, pop-guns, and many other such instruments, are introduced for special effects, but have no claim to special notice here.

GLOCKENSPIEL (CHIMES).



A taking effect can be produced by those bands which possess Chimes or a Glockenspiel. Supported as are the regimental colours by a belt, the framework is held up and the steel plates beaten with a "beater." Their compass is sometimes one, sometimes two octaves chromatic from B \flat to B \flat . On the continent the smaller ones are employed even on the march.

[The cuts in this article are reproduced, by permission, from the elaborately illustrated Catalogue issued by Messrs. Hawkes & Son, of Leicester Square, London.]

IMITATION, CANON, AND FUGUE.

By JAMES SNEDDON, MUS. BAC. CANTAB.

(CONTINUED)

CHAPTER III.

The Subject of a Fugue and its Characteristics. Opening Note of a Subject. Modulation in a Subject. The Answer. Tonal Answers. Real Answers. The terms "Authentic" and "Plagal." The Counter Subject. The Codetta. Exposition and Counter Exposition. Modulation in Fugues written in a Minor Key. Episode—Stretto and Pedal. Books which may be consulted.

41. THE SUBJECT.—Like the acorn in relation to the oak, the fugue-subject should, as a rule, contain the germ of all that is to appear thereafter. The subject should, in general, be—(1) short; (2) full of character—not simply a pretty melody—so that it may be known whenever and wherever it appears; (3) well defined as to key; (4) singable,—more particularly if intended for vocal purposes; (5) rhythmic, complete in itself, having, in most cases, some kind of imperfect cadence as a finish; (6) moderate as to compass; (7) clear as to harmony suggested; (8) capable of being employed either as a bass or an upper part; and (9) so contrived that it may be presented in Stretto either with itself or its *Answer*. Space forbids that we enlarge on each of these heads; but each one of them means something, and should be pondered. It will be felt that to compose, or even to select, a good fugue-subject, is by no means easy, nor is it to be expected that in any one subject *all* the requirements mentioned will, to any extent, be found. The composer must often be content if, in the course of a lengthened brain-search, he comes upon one which, in some measure, gives expression to his ideas, and is not to any appreciable extent opposed to what is here set down as desirable. Of very few subjects—indeed, scarcely of any single subject—can it be said that it contains *all* the requirements; but from most of the following examples masterly specimens of fugue-writing have been developed.

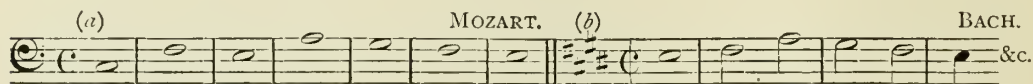
ILLUSTRATION 48.





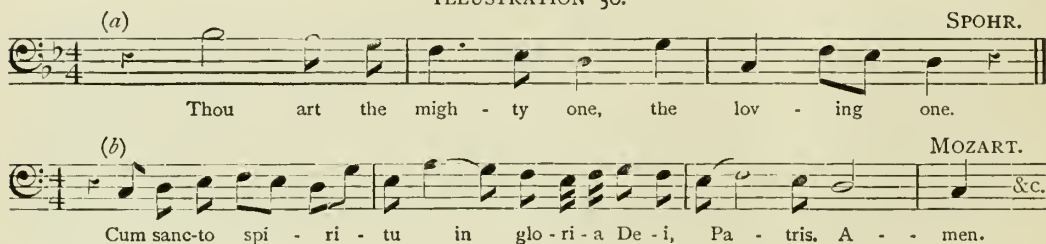
42. Occasionally the notes of a subject are so sustained as to suggest the simple *Canto fermo* of contrapuntal exercises; see *a* and *b* above, and the following:—

ILLUSTRATION 49.



43. It is important to notice that while, following the laws of rhythm, a subject may be started on any part of a measure, it usually ends either with the strong or a medium accent; see above illustrations, and also the following:—

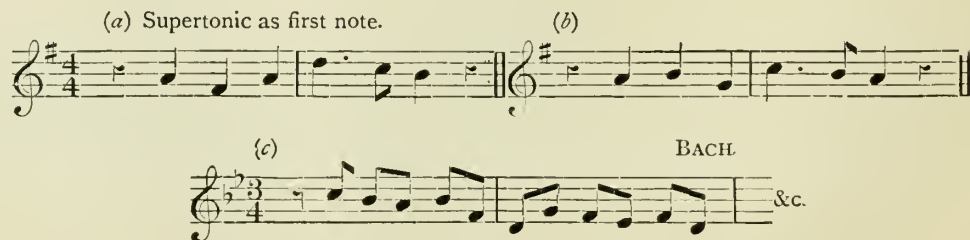
ILLUSTRATION 50.



See also "He trusted in God," in Handel's "Messiah," &c., &c.

44. Usually either the tonic or dominant takes the place of initial note in a subject, but a start *may* be made with any of the other scale notes. When the second degree of the scale (the supertonic) is employed as the first note of a subject, it generally falls either on the second pulse of the measure or on the second half of the *first pulse* in a measure. Subjects beginning on the mediant are somewhat rare, but may occasionally be seen. The same may be said of subdominant, submediant, and leading-note; but even the latter is not altogether unused in this other leading capacity.

ILLUSTRATION 51.



(d) Begins on mediant. (e) (f)

(g) Begins on subdominant. HANDEL. (i) On submediant.

(i) Begins on leading-note. *St. Paul*, MENDELSSOHN.

Bless thou the Lord, O my soul, And all with - in me bless, &c.

45. Change of key in a fugue-subject is not generally desirable, and is not *very* often employed. Passing transitions and modulations are not uncommon, but the only such permanent or extended key alteration allowed is from the key of the tonic to that of the dominant, and *vice versa*. Seeming exceptions serve only, in general, to establish this rule.

ILLUSTRATION 52.

Passing Transition to First Flat Key Major. MENDELSSOHN.

Passing Modulation to First Flat *Minor*.

Transition to Dominant Key Major. SCHUMANN.

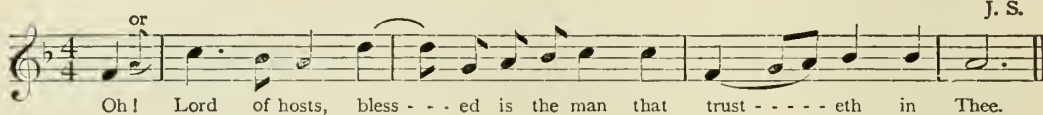
The same to Dominant Key *Minor*. BACH.

Begins in the Key of Dominant, ends in that of the Tonic.

Begins and ends in Dominant Key. HANDEL.

46. THE ANSWER.—As already explained (vol. iv., page 135, par. 28), the answer is, *in the main*, a reproduction of the subject in the key of the dominant, either a fifth above or a fourth below; being named *real* when the transposition is strictly and fully carried out, and *tonal* when slightly modified. The chief modifications are required in connection with tonic and dominant, and the desirability of making the one reply to the other. Every subject *may* have a *real* answer, excepting (1), when it begins on the tonic and *leaps* to the dominant, either direct or through the mediant, thus:—

ILLUSTRATION 53.

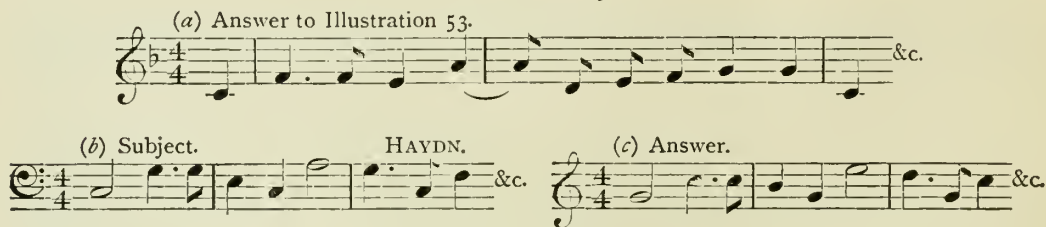


and (2), when it begins on the dominant, as in the St. Ann's subject (vol. iv., page 138.) Even in such cases the rules which demand tonal answers are not altogether imperative, the desire (1) of maintaining form and beauty in melody, and (2) the even greater necessity of replying to tonic by (as it is generally said) dominant harmony; but which would more correctly be described as *tonic* harmony in the *dominant key*, not unfrequently cause the best fugue-writers to modify what may be called strict but ancient rule, so that the higher and more binding rules which compel every great composer to produce good music may be duly observed. These deviations are, however, for the few, the Bachs and the Handels in music. Let the student first learn how to *keep* rules, and then he will know how and when to break them.

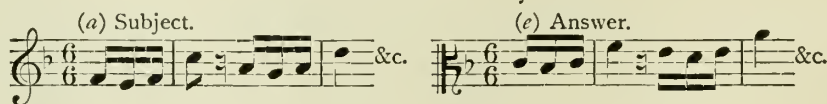
47. To save space, we shall only give those portions of subjects and answers where divergencies from strict transposition are demanded and occur, or might be *supposed*.

Tonal answers to subjects beginning on the tonic. Subject leaps to dominant as in illustration 53:—

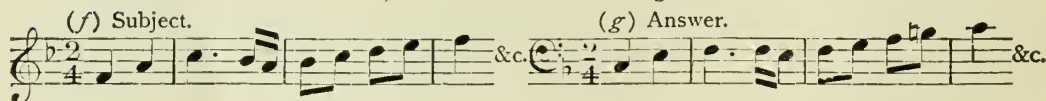
ILLUSTRATION 54.



The same with an Auxiliary Note.



The same; Dominant reached through Mediant.



48. Exceptions to the rule, viz., that a leap in the beginning of the subject from tonic to dominant, either direct or through the mediant, requires a tonal answer, are not unfrequently to be seen. Higgs, in his book on Fugue, cites the employment by Handel of a *real* answer to his

subject in the chorus "Lowly the Matron Bowed" (Theodora); and Prout, in his similar work, p. 37, calls attention to the fact that when the notes of the tonic chord are used in a kind of arpeggio form, the answer is not unfrequently real, *e.g.*—

ILLUSTRATION 55.

(a) Subject. BACH. (b) Answer. &c.

(c) Subject. BACH. (d) Answer. &c.

Nevertheless, we would say again, keep as near as possible to the rule.

49. Real answers to subjects beginning on the tonic.

(1.) Progression from tonic to dominant *by step*.

ILLUSTRATION 56.

(a) Subject. Answer. "Amen Chorus." HANDEL.

(2.) From tonic to dominant through supertonic and submediant.

(b) Subject. Answer. *Jephtha.* HANDEL.

(3.) When the dominant note occurs on the last, and therefore most unimportant part of a beat (pulse), or in a direct arpeggio, the answer is usually real.

(c) Subject. Answer. MENDELSSOHN.

(d) Subject. Answer. CHERUBINI.

In support of the rule last given, Richter (Taylor's translation) says—"If the subject begins with the notes of a complete chord, it will be better that the commencement of the answer should represent a complete chord likewise," as :—

(e) Subject. Answer. Not thus, which, however, is according to rule, the correct answer.

It is evident that in the cases given a tonal answer would completely spoil the melody, and so most composers would sacrifice rule for effect.

50. When the subject begins on the tonic, and, keeping to the original key, proceeds to subdominant or to submediant, the answer will be real.

(1.) Leap to subdominant.

ILLUSTRATION 57.

(a) Subject. Answer.

(b) Subject. Answer. BACH.

(2.) Progression to submediant.

(c) Subject. Answer.

51. When the subject commences on the dominant the answer is *nearly always* tonal, but in general, only in the first note does it vary from a real answer.

ILLUSTRATION 58.

(a) Subject. Answer.

(b) Subject. Answer.

(c) Subject. Answer.

52. Where the rule that *tonic harmony* should be replied to by *dominant harmony* (i.e., tonic harmony in dominant key), cannot otherwise be maintained, the rule, that subjects which begin with the dominant should have tonal answers, has occasionally to give way, and a real answer takes its place.

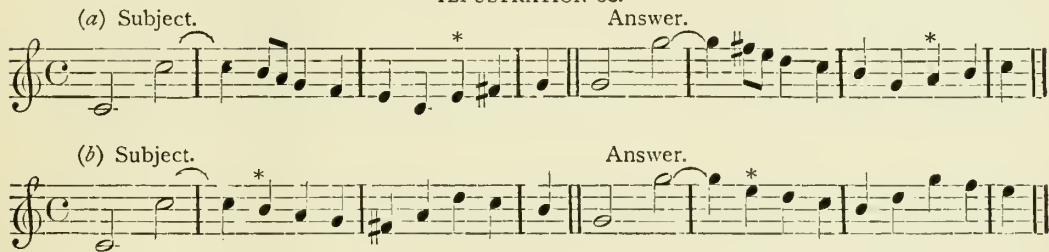
ILLUSTRATION 59.

(a) Subject. Answer. (b) Subject. Answer. HANDEL.

So, also, when the subject begins with the dominant as an unaccented note of small value, Bach gives it a *real* answer.

53. Subjects which begin on any other note than either the tonic or dominant have, almost invariably, real answers. Careful observance should, however, be made of the leading-note, as not unfrequently it requires time, thought, and skill to be able to say whether it is fulfilling its usual function in the original key, or is becoming the mediant in the key of the dominant. In the former case the answer is, in general, real, in the latter tonal. Subjects which begin *in* or modulate *to* the key of the dominant will, in the answer, reverse the process, *i.e.*, the answer will begin *in* or modulate *to* the key of the tonic. A subject given out in the key of the dominant will, therefore, be answered in the key a *fourth above* or a *fifth below*, *viz.*, the key of the tonic. And these reverse modulations should begin at *exactly the same point* in subject and reply. In all such cases it is well to consider the modulation as having begun as *early* in the subject as possible, and here what may be called the double-dealing of the leading-note frequently causes doubt to arise in the mind as to the correct answer. In the following, from Richter, what at first sight appears as the same note is, in the one case, leading-note of C, and in the other, mediant of G: the answers must be varied accordingly:—

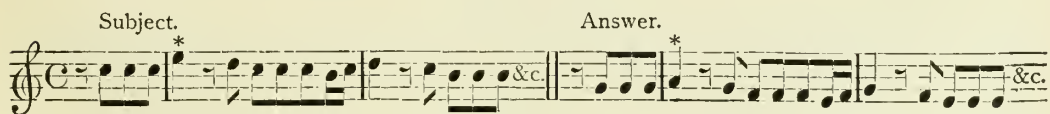
ILLUSTRATION 60.



The marks show where modulations (transitions) begin and the necessary alterations in answer.

54. Sometimes a modulation is implied where none is at first sight apparent, as in the following from Bach, where the note E is regarded as submediant of G, and is consequently answered by A, submediant of C.

ILLUSTRATION 61.



In connection with subjects which have a change of key, real or implied, let the student again study carefully what is said in vol. iii. pp. 23 to 30 inclusive, more particularly par. 72 on page 30.

55. AUTHENTIC and PLAGAL.—When, in music of early times, the compass of a melody was from the key-note to its octave above (final to final were then the terms in use), the tune or subject was said to be *Authentic*; when the compass was from dominant to dominant, the tune or melodical subject was *Plagal*—*i.e.*, oblique, from Greek *πλάγιος*. Every tone of the scale was, by Gregory and other old writers, made the key-note or final of a particular authentic *mode* or *tone*, as it was variously termed (hence, *tonal*), and every authentic mode had its attendant plagal. As explained in vol. i., page 15, par. 47, the only modes now in use are what we know as the keys major and minor; but in examinations the question is often asked, “Is such a subject authentic or plagal?” The subject to the two-part fugue, “St. Ann’s,” is authentic, for it employs

only notes *that lie between the tonic (the final) and its octave*. The tune "Old Hundred" is plagal, for while beginning on the tonic, and making that, as it were, a centre, its compass is *from dominant to dominant*. A few additional examples should make this—often troublesome subject—quite clear.

ILLUSTRATION 62.

Authentic.

(a) *St. Peter.* (b) *London, New.* &c.

(c) *St. Stephen.*

Plagal.

(d) *St. Paul.* (e) *Evan.*

(f) *Croft's Tune.*

To transform the above into examples for the minor key, we have only to make the necessary alterations in the key-signatures, and to furnish accidentals where required. A subject, whose compass is so wide as to include both the authentic and the plagal, may be set down as mixed.

56. The whole matter of proper answers to fugue-subjects, at first difficult, uncertain, and often seemingly contradictory, becomes, with time, patience and practice, clear, exact and self-evident. The great masters would seem in their answers to have had so great a desire (1) to preserve *step-wise succession* in melody; (2) to reproduce *wide leaps* in melody; and above all, (3) to answer tonic-key harmonies by similar harmonies in the dominant key, that strict rule had often, with them, to give place to expediency and musical effect.

57. THE COUNTER-SUBJECT was somewhat fully explained and exemplified in connection with the two-part (St. Ann's) fugue in vol. iv.; consequently, we shall not enlarge upon it here. It must, however, be explained that the counter-subject, although generally kept back till the subject has been announced, may be begun at any time, even with the first note of the subject. In such a case the term, "a fugue on two subjects," is not unfrequently employed to describe the composition. In fugues of more than two parts the voice that "passes through," or gives out the subject, immediately passes *on* to the counter-subject; see the admirable specimen of fugal writing by Dr. Croft, vol. iii., page 192. Cherubini says there may be as many counter-subjects as there are parts in the fugue, that is to say, the composer is at liberty to present his material in double, triple, and quadruple counterpoint; but it may safely be affirmed that such a course, while vastly increasing his difficulties, will contract his musical resources, and greatly injure the general effect. The composer should ever remember that music is not so much to be *seen* as *heard*.

58. It is important to notice where, or at what point, the subject ends and the counter-subject begins. Between the two, the codetta (vol. iv., page 135, par. 30), not unfrequently makes its appearance. The codetta may be known in two ways—(1) it is not, as a rule, necessary to the rhythmical balance of the subject; (2) it can be omitted or inserted

59. A codetta is not always required. In his fugue, "Awake the Harp" (Creation), on subject given above (Illustration 48*d*), Haydn begins the answer with the first note of the third measure, which is thus at once last note of subject and first of counter-subject. Here the musical idea would seem to be complete without what may be called non-essential aid, which, if introduced, would only tend to lessen musical interest.

1.	2.	3.	4.	} <i>Note</i> .—Only the initial letter of the various voices are given.
T.	A.	S.	B.	
T.	A.	B.	S.	
A.	T.	B.	S.	
A.	T.	S.	B.	

61. To permit of the counter-subject appearing in an outer part, both above and below, the voice which had the giving out of the subject not unfrequently repeats it as a finish to the exposition. An instance of this is given in the Anthem twice already referred to. See vol. iii., page 193, measures 7 and 8. The necessity for this is, however, obviated if a middle part leads, and if the voices enter in ascending or descending order of acuteness, the final entry being made by an outside voice.

63. In fugues written in a minor key, it should be clearly understood that in the exposition, subject and answer are given out in tonic and dominant *minor* keys—not relative major, as might, by some, be supposed. Modulation from minor key to minor key is apt to be crude and unpleasant to the ear, unless very carefully handled; it should, therefore, be introduced gradually, the ear being led to expect the new key. *After* the exposition the order, or progression from key to key, in the minor mode, is thus given by Cherubini and others, as, (1) to the mediant major (*i.e.*, relative major), (2) to the dominant minor, (3) to the submediant major, (4) subdominant minor, (5) to the seventh (the minor seventh) major, and (6) back to the

principal key. As in the case of the major keys (vol. iv., page 136, par. 34), the order of key succession here given is not obligatory, but it will be found easy and productive of good effect.

64. Episode and stretto were somewhat fully explained in connection with the two-part fugue given in vol. iv., page 138. Regarding the latter it is still required of us to explain, that (1) it may be given either in subject or answer, or both, (2) that it may, and indeed *ought*, to begin at various points in subject or answer, and (3) that it is not *bound* to imitate at a fifth above or a fourth below, but may be taken at almost any interval found convenient and effective. When a subject is, as it ought to be, constructed in canonical form, like the examples given in vol. iii., pages 141 to 161, the number of *points* and intervals at and in which stretto-like imitations can be introduced becomes truly marvellous. Suppose we take illustration 23, to be found on page 150 of the volume mentioned, and consider the first four measures as a subject for stretto. At *a* (below) the imitating reply enters with the last pulse of the third *complete* measure; at *b* with the second pulse of the same measure; at *c* with the last pulse of measure two; at *d* with the second pulse of the same; in vol. iii., the fifth stretto, or *e*, may be seen, and at *f* the stretto is, for all practical purposes, as close as need be desired.

ILLUSTRATION 64.



65. The same subject might be employed in stretto for four voices, thus :—

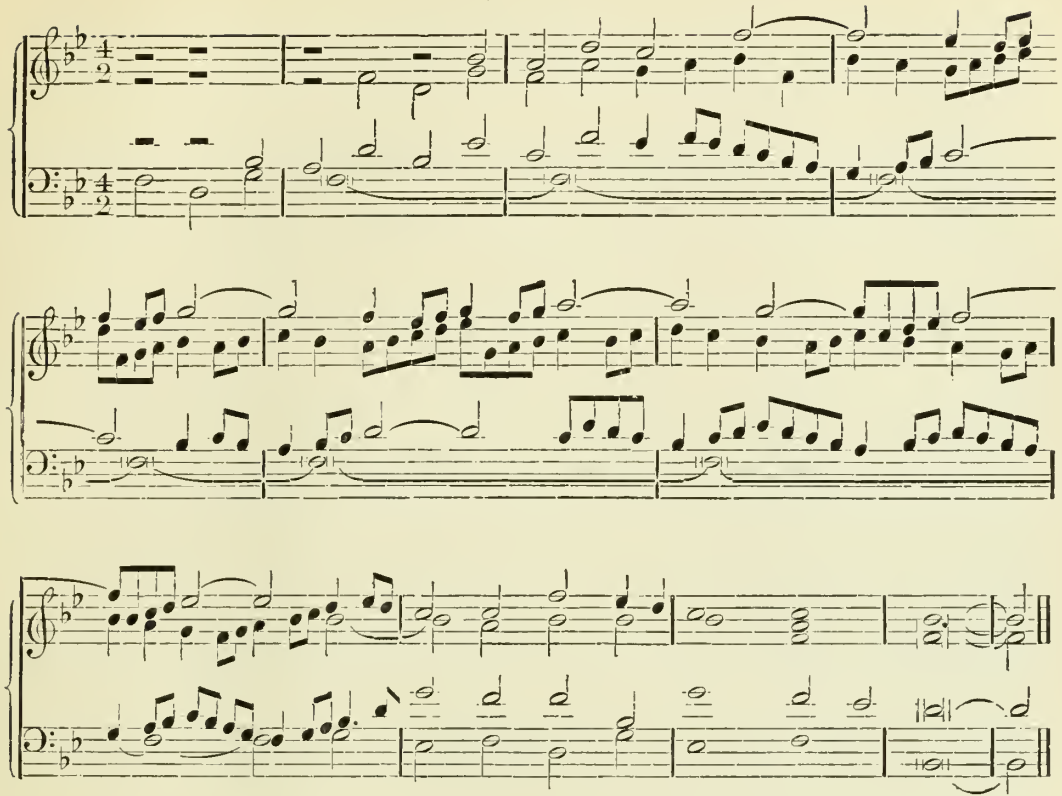
ILLUSTRATION 65.



See also vol. iv., page 137, Illustration 46.

66. PEDALS.—In fugues of more than two parts, a *pedal-point* on the dominant is generally introduced towards the close of the composition. As the student of harmony knows (see vol. iv., page 119), there are two scale notes on which this device may be employed, *viz.*, tonic and dominant. A dominant pedal suggests unrest, desire, climax; a tonic pedal is, as a rule, suggestive of repose and finality; consequently, when both are employed the dominant should in general come first. Not unfrequently, in fugue writing, the composer's most ingenious devices in the nature of stretto, make their appearance on a dominant pedal about the commencement of the third part of the piece, while a tonic pedal, if introduced at all, is reserved for the close. To turn again to the St. Ann's fugue, in vol. iv., if it had been for four voices a dominant pedal might have been introduced and carried through in some such manner as the following :—

ILLUSTRATION 66.



For extended and exhaustive study of Imitation, Canon, and Fugue, the following are the books recommended:—

- I. "A Treatise on Counterpoint and Fugue." By Cherubini. Published by Novello.
- II. "Double Counterpoint and Canon." By Dr. Bridge. Published by Novello.
- III. "Fugue." By Jas. Higgs, Mus. Bac. Published by Novello.
- IV. "Double Counterpoint and Canon." By Prof. Prout, Mus. Doc. Published by Augener & Co.

V. "Fugue." By Prof. Prout, Mus. Doc. Published by Augener & Co.

The two works last mentioned will be best understood and appreciated by advanced students.

VI. "Treatise on Canon and Fugue," translated and adapted from the German of Ernst Friedrich Richter. By Franklin Taylor. Published by J. B. Cramer & Co.

COMPOSITION.

By J. C. GRIEVE, F.E.I.S.

CONTINUED.

CHAPTER VIII.

CHORDAL PROGRESSION—HARMONIC CADENCES.

WE have devoted a much larger amount of space to the consideration of the melodic aspect of composition than we can afford to do in regard to its harmonic aspect. In fact, the former part of the subject is considerably of more importance here than the latter; for, after all, it is the production of good melody that is the basis of musical composition.

After what has been dealt with in the preceding chapters, a thorough comprehension of the art of *Harmony*, of *Counterpoint*, of *Canon* and *Fugue*, and some knowledge of *Orchestration*—which subjects are severally taught elsewhere in this work—will require but little additional advice on our part to enable the student to express grammatically and intelligently the musical feelings and ideas with which he may be inspired. But the student desires more than that his efforts shall merely be grammatically correct; he wishes them doubtless to be, over and above, interesting and attractive at the very least. Towards this end the following part of our subject is devoted.

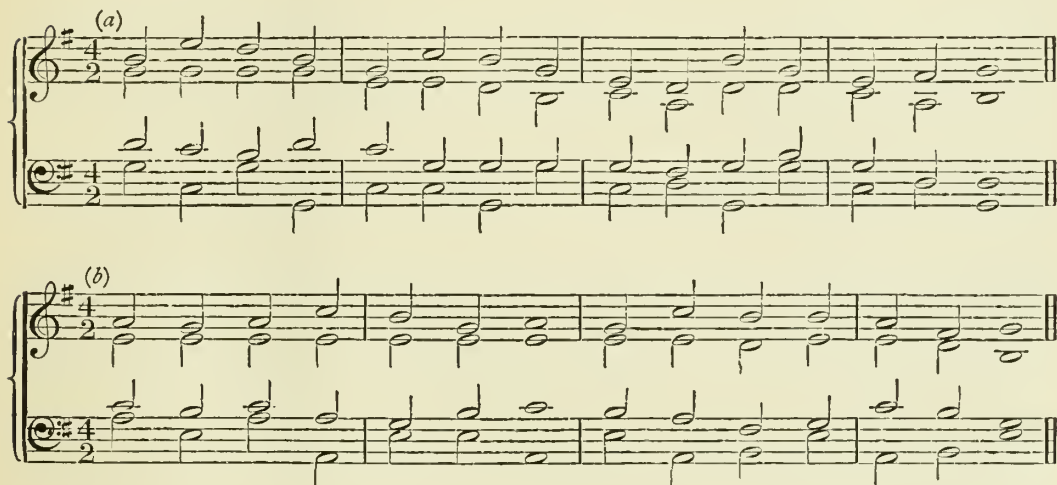
We may have a sufficient knowledge of harmony to enable us to construct any chord in any inversion that may be named; we may know all the discords by heart, and be able to *prepare* and *resolve* them with ease; we may be so well acquainted with the various *roots* that we can readily give the derivation of every harmonic combination; and we may be perfectly qualified to write correctly any *figured bass* exercise—we may be well posted up in all this, and still we may not be capable, when left to our own devices, so to speak, of producing a succession of satisfactory, effective, and interesting harmonies. To write an harmonic succession successfully, we must not consider each of the points above specified as so many independent atoms; we must not look upon the different chords as if each existed for itself alone—as if they only required to be individually correct, and would thereby remain always faultless, no matter when or how they might be employed. It is not the effect of each particular chord only that must be taken into consideration: this is of great importance, doubtless, but it is of much less consequence than the relation of chord to chord, and the influence which one chord exercises over another when the two are brought into close contact. Chordal progression must be carefully studied, and the different effects thereby produced examined and contrasted.

In a major key there are six common chords, three of which are major and three minor, namely, the tonic, dominant, and subdominant—major; and the supertonic, submediant, and mediant—minor.* The three major chords are the *principal* chords of the key, the three

* Some authors exclude the Mediant from the list of common chords, while others admit it. As we are considering the subject on a broad and practical basis, it is here allowed a place amongst the others.

minor chords are *secondaries*. The principal chords have the power to establish and sustain the tonality of the music: this power the secondary chords do not possess. Therefore, the principal chords should bulk largely, and occupy the most prominent positions, unless we wish our compositions to be quaint, vague, and mysterious. The principal chords alone are sufficient to create a distinct impression of both key and mode: the secondary chords in themselves give no impression of either. Ex. LXIX. is an illustration of this. At *a* the music is perfectly appreciable as to key and mode, and is thoroughly satisfactory in general effect, having a proper beginning, middle, and end: principal chords are used only. At *b* the music conveys no idea whatever to us of the key or the mode to which it belongs; in fact, we should rather be inclined to associate the chords employed with a different key and mode altogether; and, besides the effect is, on the whole, not of the most agreeable character.

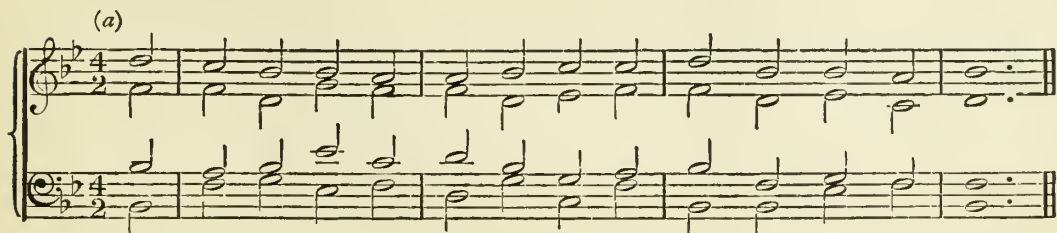
Ex. LXIX.

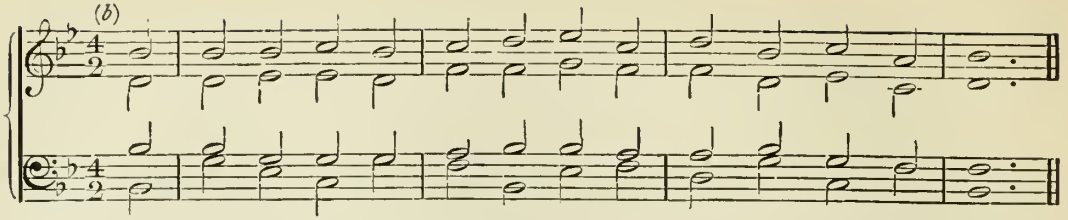


If these two examples (Ex. LXIX. *a* and *b*) be played over, they will at once convince us as to which of the chords—the primaries or the secondaries—should be most frequently employed; and we shall unhesitatingly admit that if the music is to be of recognisable tonality, there must be a preponderance of primary chords. We wish to emphasise this point, because we know that nothing is more common with beginners in composition than the abuse of the secondary chords.

The tonality of the music should at no point be entirely lost sight of, so to speak, but it is desirable that it should always be particularly apparent at the beginning and at the end of a piece; therefore the former of the two following examples (Ex. LXX., *a* and *b*) is the more distinct and decided.

Ex. LXX.





Both of the above examples (Ex. LXX., *a* and *b*) are good ; but key and mode are much more strongly expressed in the former than they are in the latter. At *b* there is distinct minor feeling near the beginning and also near the end, due to a somewhat excessive use of secondary chords. At *a* secondary chords are more sparingly employed, so that this minor feeling does not preponderate at any point, and is less apparent than anywhere at the beginning and the end. We are sometimes told that common chords (in their $\frac{5}{3}$ position) may be employed in any order. This is true : but until we are thoroughly acquainted with the characters of the different chords, and the effect of every progression, together with the best means of treating the individual parts in approaching and quitting this or that particular chord, the advice is perhaps a little dangerous, as it is quite possible to employ common chords in such a way as not to produce the happiest results.

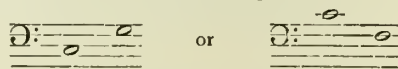
Common chords in succession produce their smoothest effects when their roots are closely related.* The primary chords may therefore be the more freely employed in any order, seeing that their relationship is in every case very close. The dominant and subdominant are both related to the tonic in the first degree ; and although the two former chords are not related to each other in the first degree, yet their equally close relationship to the tonic, or to the key to which they belong—a relationship which none of the other chords can claim—allows them to be closely associated with each other. Therefore the dominant is freely permitted to follow the subdominant, and the subdominant is permitted to follow the dominant. But this permission must not be carried too far ; and so we find that while the progressions at Ex. LXXI. *a* are both good, those at *b* are not ; or, at all events, they are questionable

Ex. LXXI.



Secondary chords and *mixed*† chords cannot be so freely employed as primary chords, since their relationship, either to their key or to each other, is always less close than is the case with primary chords alone. The following plan of progression shows how the bass notes

* The closest possible relationship of roots (except, of course, that of identity) takes place when the roots of two chords are to be found at the distance of a perfect fifth apart, as



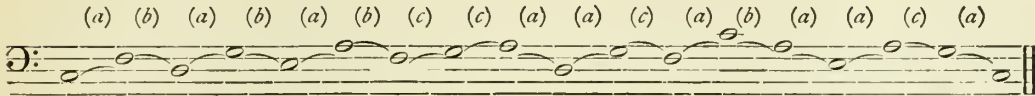
This is relationship in the first degree. When the names of the roots are to be found by counting two fifths apart as C—D' or C'—B♭, the relationship is in the second degree, and so on.

† By *mixed* chords is here meant primary and secondary chords together in the same progression.

of common chords may move, so as to ensure a close relationship and a smooth succession of harmonies, in using mixed chords :—

- 1st. Bass notes moving, up or down, a fourth or a fifth (Ex. LXXII. *a*).
- 2nd. Bass notes moving down a third from the tonic, the submediant, the dominant, or the subdominant (Ex. LXXII. *b*).
- 3rd. Bass notes moving one degree, up or down, to or from the dominant (Ex. LXXII. *c*).

Ex. LXXII.



The student should harmonise the above bass, in common chords, and test the effect of each progression.

In a minor key there are only four common chords—the other three scale-harmonies being discords. The common chords are the tonic, the dominant, the subdominant, and the submediant. Beginners have generally some difficulty in dealing with the harmonies of a minor key. They try to form mentally too strong a connection between the minor key and its *relative* major. Now, this may be all very well from a melodic point of view, but in dealing with harmony it is apt to lead to much confusion; and it fails to give the student confidence in the treatment of minor harmonies, so that he has continually to fall back upon the relative major scale for guidance as to his minor scale chords. This guidance the relative major can only give in a kind of second-hand way. Now, if the student would only try to connect, in his mind, the minor scale with its *tonic* major, he would find it to be much more advantageous, as the two modes in the same key are largely subject to the same harmonic treatments—the progressions of the one serving equally well for the other.

Any good progression of common chords in a major key is equally good in its tonic minor key, provided that no chords be used but which may be found in the minor scale—tonic, dominant, subdominant, submediant—and provided also that no faulty melodic interval* results by the change from major to minor. This is exemplified in Ex. LXXIII. The student will gain considerable experience and fluency in dealing with minor harmonies by constructing exercises on the principles here explained.

Ex. LXXIII.

Major mode. Same in tonic minor.

In dealing with first inversions we have, of course, greater scope for variety in our harmonies.

In the major mode we may use a first inversion on every degree of the scale. In using these inversions, either by themselves or mixed with $\frac{5}{3}$ chords, the different progressions must be even more carefully considered than before. When the bass part moves by single steps, one or more $\frac{6}{4}$ chords may be employed anywhere while the conjunct movement continues. This kind of movement in the bass part is sufficient to form a close connection between chord and

* For faulty melodic intervals, see Chap. III.

chord—see Ex. LXXIV. *a*. When, in a progression, the bass-part skips, however, and one of the chords happens to be a first inversion, or both happen to be first inversions, then the roots of the two chords forming such a progression should either be the same or related in the first degree. See Ex. LXXIV. *b*.

EX. LXXIV.

(a) (b) (b) (b) (b) (a) (b) (b) (a)

Related roots where the } progressions skip { G—C—C. F—F—C—C. C—F—C.

As the opening passage of the above (Ex. LXXIV.) moves by single steps, first inversions may be introduced on any of the notes (except, of course, the first, which must be a $\frac{5}{3}$) without considering the root relationship. Let it be noticed that the second and third chords would not make good $\frac{5}{3}$ chords: these notes are not included in the plan of progression which we gave for $\frac{5}{3}$ chords. In passing from the fifth note (G) to the sixth (E) a skip takes place and a first inversion occurs. Here the roots of the two chords are related in the first degree. In the progression from the sixth note (E) to the seventh (C) another skip occurs together with a $\frac{6}{4}$ chord: the roots here are the same for both chords. The rest of the example may be easily followed. The student should fill up the harmonies according to the figuring, and observe the effect of every progression.

In the minor mode there are six first inversions usually allowed—one on every degree of the scale except the third. Any good arrangement of common chords and first inversions mixed, in a major key, will be equally good in the tonic minor, provided that the first inversion of the mediant be omitted, and that faulty melodic intervals do not arise from the change to the minor mode. Ex. LXXIV. will, therefore, remain perfect, as it fulfils these conditions. The student may put three flats in the signature, marking a sharp in the figuring before the first 6 and under every G; he can then play the example over in the key of C minor.

Second inversions are so restricted in their use that the ordinary limitations regarding them, which are to be found in all works on harmony, are quite sufficient for their proper guidance. They are similarly dealt with in both modes.

The chord on the *leading note*, as the student doubtless knows, is not a common chord—not having a perfect fifth—and its use in its $\frac{5}{3}$ position is not generally allowed. In both modes this chord is the same. In the minor mode, however, we have another example of this chord with the diminished fifth, namely, the chord on the supertonic. As a supertonic chord in a minor key it is quite allowable in its original position, and this helps to keep the similarity of progression between the two modes all the more perfect.* A passage in the major mode in which the supertonic chord occurs is quite good when transposed to the tonic minor, provided the conditions already specified in regard to the previous example be attended to. This is shown in Ex. LXXV.

EX. LXXV.

Major mode. Same in tonic minor.

When we come to deal with *essential** discords we find what harmony teaches in regard to

* The above licence, with regard to the supertonic in its original position in a minor key, is not generally conceded, although it is sometimes taken.

them quite sufficient for their *preparation* and *resolution*. But when the student is left to himself to arrange his harmonies, he may sometimes find himself a little puzzled to know exactly when and where to introduce an essential discord. The following may be found of some assistance in this respect:—

1st. *Wherever the bass part moves upwards three notes stepwise*, an essential discord may be formed, in one or other of its inversions, *on the middle note*, provided the discord can be properly resolved.

2nd. *Wherever the bass part moves up a fourth or down a fifth*, an essential discord may be formed *on the first of the two notes*, if the note preceding that allows of its preparation.

According to the rules just enunciated, what great opportunity is given in Ex. LXXV. for the introduction of essential discords. The first passage offers scope for the application of the first rule. We cannot include the first note in our scheme, however, as the first chord is always of the same formal character. With the next three notes we have E in the middle; this would be the bass note of the tonic seventh (major) in its first inversion; the chord of preparation would be a $\frac{6}{5}$ on the supertonic and the chord of resolution a $\frac{5}{3}$ on the subdominant. Then in regard to the second rule, from the sixth to the seventh chord the bass moves up a fourth. Here the same discord in its original position may be used on the note C, the notes before and after allowing of proper *preparation* and *resolution*. The progression from the eighth to the ninth note takes another skip of a fourth, on the first of which two notes the essential discord of the supertonic seventh may be formed. Lastly, the three notes before the concluding chord move upward in steps: the middle note here may carry a first inversion of the supertonic seventh. According to the foregoing plan, the following would be the full figuring of every chord in Ex. LXXV.

5	6	6	5	5	7	5	7	5	6	6	5	5
3	3	5	3	3	5	3	5	3	3	5	3	3
		3			3		3			3		

The student is perhaps aware that a major seventh on the tonic is not available in a minor key, as it does not allow of a proper melodic resolution. The supertonic seventh, however, may be freely employed, so that the following figuring would serve for the example in C minor:—

5	♯6	6	5	5	5	5	7	5	6	6	5	5
3	3	3	3	♯	3	3	5	♯	3	5	♯	3
							3			3		

The student should work out these examples and construct others. He is sure to find the results both interesting and instructive.

*Fundamental** discords may be employed in the same way as we have just described, but the *preparation* may, of course, be dispensed with.

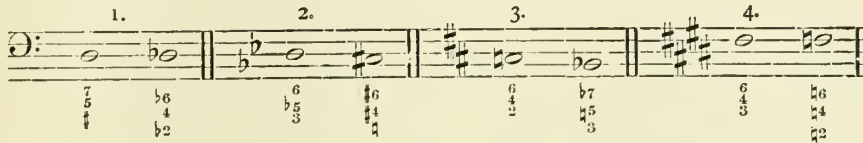
Chromatic chords are a source of perplexity to beginners as to when and how they may be introduced and treated. The following may afford some guidance:—

1st. A chromatic chord may follow immediately the diatonic chord, from whose notes it is accidentally formed, or it may be used at once in place of that chord; and it may proceed to any chord to which the aforesaid diatonic chord may move, provided that the accidental, if it be a flat, fall a diatonic semitone or rise a chromatic semitone; or if it be a sharp, rise a diatonic semitone or fall a chromatic semitone to its next note. If there be two similar accidentals in the chord one should follow the rule, the other may or may not as is convenient. Let the student apply this to the following examples:—

* All discords of the same character as dominant discords.

or minor, provided always that a smooth and faultless melodic progression of the several parts be obtained. This affords a handy means of modulating to a remote key. A few examples are here given :—

Ex. LXXVIII.



1. Supertonic seventh in C to the third inversion of the dominant seventh in A \flat .
2. First inversion of the tonic seventh in B \flat to the second inversion of the supertonic seventh in E.
3. Third inversion of tonic seventh in D to the dominant seventh in E \flat .
4. Second inversion of dominant seventh in E to the third inversion of the supertonic seventh in F.

The student should work out all the exercises we have given, and should construct others on similar lines.

We have just a word or two to say regarding *suspensions*. It is sometimes a serious matter for the beginner to discover where he may introduce an effective suspension in his compositions. Suspensions must be used sparingly; but there is nothing easier than the treatment of suspensions, and when their management has once been acquired it is apt to be abused. Like many other devices, this is a kind of seasoning element in composition, and too much may become unpalatable.

The whole secret of practical suspensions is simply this—wherever the melody of a single part moves down one degree, if the harmony be correct, there a suspension may be introduced without further alteration. Take the first illustration in this chapter—Ex. LXIX. The treble part moves down one degree in the middle of the first measure, in the middle of the second, and at the beginning of the third. The treble part, therefore, up to this point, might be written with suspensions without any alteration of the other parts, thus :—



The alto part also might, in the middle of the second measure, and at the beginning of the last, have suspensions introduced. So might the tenor have two in the first measure, one in the second, and one in the third; and these might be going on all at once, and the only objection that could be offered might be that it was just too much of one thing.

Passing notes are another means of embellishing a composition without affecting its construction fundamentally. Any melodic interval may be filled in with passing notes, provided no direct consecutive octaves or fifths arise thereby. Where the interval of a third occurs, however, is always the best place to introduce a passing note, and no consideration need be taken as to whether it be a discord or not. For example, were we to take the same treble part above quoted, keep the suspensions we have introduced, and fill up every interval of a third with a passing-note, this would be the result :—



This would not interfere in any way with the existing harmonies.

We now leave the subject in the hands of the student, trusting that he may have found useful help in our humble efforts.

MUSICAL SCIENCE.

By J. C. GRIEVE, F.E.I.S.

CHAPTER I.

THE SCALE OF NATURAL HARMONICS.

IN listening to what is *usually considered* to be a single sound, it is not only *one* sound we hear, but the effect of a number of sounds compounded into one. Such a sound is called a compound-tone. The lowest sound in this combined series is generally the loudest and most observable; it is called the *root*, or *generator*, and from it the sound of a compound-tone is named as C, D, E, or whatever pitch it may be. The higher sounds are comparatively faint; indeed, they are not usually individually perceptible unless the attention be specially directed to them. Their presence, however, according to their number and pitch, gives to musical sound that peculiar feature called *tone-quality*. These fainter sounds are called *harmonics*, and all of them, *root* and *harmonics together*, go under the name of *partial-tones*.

Ex. I. a.*—The Scale of Nature.

Numbers of Partial-tones.	Names of sounds.	Intervals between adjacent sounds.	Approximate number of commas in each interval.
24 . . .	G	. . . . . Nearly a small chromatic semitone	$3\frac{7}{24}$
23 . . .	G \flat_1		
22 . . .	F \sharp_1		
21 . . .	F $_1$		
20 . . .	E	. . . . . More than a small chromatic semitone	$3\frac{11}{24}$
19 . . .	E \flat_1		
18 . . .	D	. . . . . More than a small chromatic semitone	$3\frac{7}{12}$
17 . . .	D \flat_1		
16 . . .	C	. . . . . Less than a large chromatic semitone	$3\frac{8}{12}$
15 . . .	B		
14 . . .	B \flat_1	. . . . . Less than a large chromatic semitone	$3\frac{7}{8}$
13 . . .	A \flat		
12 . . .	G	. . . . . More than a large chromatic semitone	$4\frac{1}{8}$
11 . . .	F \sharp_1		
10 . . .	E	. . . . . More than a large chromatic semitone	$4\frac{3}{8}$
9 . . .	D		
8 . . .	C	. . . . . Less than a diatonic semitone	$4\frac{5}{8}$
7 . . .	B \flat_1		
6 . . .	G	. . . . . Exact diatonic semitone	5
5 . . .	E		
4 . . .	C	. . . . . More than a diatonic semitone	$5\frac{1}{4}$
3 . . .	G		
2 . . .	C	. . . . . Less than $\frac{2}{3}$ of a minor tone	$5\frac{5}{8}$
1 . . .	C		
	ROOT.	. . . . . About $\frac{2}{3}$ of a minor tone	$6\frac{1}{8}$
		. . . . . About $\frac{2}{3}$ of a major tone	$6\frac{3}{8}$
		. . . . . Less than a minor tone	$7\frac{1}{3}$
		. . . . . Exact minor tone	8
		. . . . . Exact major tone	9
		. . . . . More than a major tone	$10\frac{1}{4}$
		. . . . . Less than a minor third	$11\frac{3}{4}$
		. . . . . Exact minor third	14
		. . . . . Exact major third	17
		. . . . . Perfect fourth	22
		. . . . . Perfect fifth	31
		. . . . . Octave	53

* This, and all similar Tables following, should be studied from the bottom upwards.

EX. I. *b.*—The Scale of Nature (*continued.*)

		Mixed Intervals.	Commas.
48 . . .	G	} = Diatonic semitone	5
47 . . .	¹ G ^b		
46 . . .	G ₁ ^b		
45 . . .	F ^{##}	} = Major tone	9
44 . . .	F ₁ ^{##}		
43 . . .	¹ F		
42 . . .	F ₁	} = Minor tone	8
41 . . .	E ₁ ^{##}		
40 . . .	E		
39 . . .	¹ E ^b	} = Major tone	9
38 . . .	E ₁ ^b		
37 . . .	D ₁ ^{##}		
36 . . .	D	} = Diatonic semitone	5
35 . . .	¹ D ^b		
34 . . .	D ₁ ^b		
33 . . .	C ₁ ^{##}	} = Minor tone	8
32 . . .	C		
31 . . .	B ₁ ^{##}		
30 . . .	B	} = Major tone	9
29 . . .	¹ B ^b		
28 . . .	B ₁ ^b		
27 . . .	¹ A	} = Major tone	9
26 . . .	A ₁ ^b		
25 . . .	G ₁ ^{##}		
24 . . .	G		
{ Beginning with the twenty-fourth partial-tone of the root C.			

A *comma* is a very small portion of a musical interval. It may be said to be, for general purposes, about the fifty-third part of an octave. The calculation of intervals by means of commas, is only intended as an approximate measurement, adopted because it is easy of apprehension. When an exact measurement is required, it is obtained by the use of *arithmetical ratios*. This latter method requires more thought and deeper calculation. It is indispensable, however, where absolute correctness is required.*

By means of the commatic measurement, indicated in the right-hand column of Ex. I. *a*, the comparative sizes of the various intervals formed by the ascending partial-tones may be understood in a simple way. For instance, the first interval in the Table, formed by the first and second partial-tones, contains fifty-three commas; the second interval, formed by the second and third partial-tones, contains thirty-two commas. We see at a glance, then, that the second interval is considerably more than half the distance of the first. If we take the next interval, formed by the third and fourth partial-tones, we find the distance again reduced, namely, to seventeen commas. Now, were we to go over the whole series of partial-tones, no matter how far they might be extended, we should find that this gradual reduction of distance, in every ascending interval, is invariably maintained without the faintest shadow of exception. The

* This measurement is explained further on.

point to be noted, then, is this—In the whole range of what we may call *Nature's Scale*, of all the intervals formed by adjacent sounds, there are not two intervals to be found exactly alike.

In the next column we have the names of the intervals. It need only be observed here that out of the twenty-three intervals produced by every pair of adjacent partial-tones in the example, there are only eight that we employ in our musical system. These are, the *octave*, *perfect fifth*, *perfect fourth*, *major third*, *minor third*, *major tone*, *minor tone*, and *diatonic semitone*. The other fifteen are musically unknown to us—they are not, to us, musical sounds.

The next column contains the alphabetical names of the sounds represented. It will be observed that some of the letters are marked thus \flat , and others thus \sharp : the former are a little lower, and the latter higher, than the corresponding sounds in our musical system.

The column containing the numbers of the partial-tones is of more importance than it may at first seem to be. It is a Table of *arithmetical ratios*. These ratios express, with mathematical precision, the relationships which the different sounds in the example bear towards each other in respect of their vibrational rapidity; they tell us exactly the difference in pitch between any two sounds, no matter whether they be near to, or far away from, each other. Let us take a simple illustration of this. The numbers of the two lowest partial-tones are 1 and 2. These correspond to the note C and its octave. Now, as 1 is to 2, so is C to C'; that is to say, as 1 has half the value or half the quantity of 2, so has C half the number of vibrations of the C' above. Raising a note an octave means, doubling the rapidity of the vibrations.

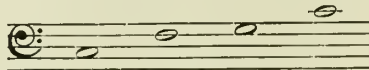
If we take the next two adjacent figures in the Table (2 and 3), we shall find that as 2 is to 3, so is C to G. In other words—as 2 contains $\frac{2}{3}$ of 3's quantity, so does C contain $\frac{2}{3}$ of G's vibrations. It is not necessary to quote any more examples in the meantime, as the principle is the same throughout. To avoid mistakes, however, we may just mention that the terms of the proportional ratios may be reversed thus:—as 3 is to 2, so is G to C; meaning, that as 3 is $\frac{3}{2}$ of 2, so the quantity of G's vibrations are $\frac{3}{2}$ of those of C.

In these ratios, then, we have the means of expressing accurately (which musical notation cannot always do) every interval that may be required. In using arithmetical ratios for this purpose, they are usually written as improper fractions, thus:— $\frac{2}{1}$ = an *octave*, $\frac{3}{2}$ = a *perfect fifth*, $\frac{4}{3}$ = a *perfect fourth*, $\frac{5}{4}$ = a *major third*, $\frac{6}{5}$ = a *minor third*, $\frac{9}{8}$ = a *major tone*, $\frac{10}{9}$ = a *minor tone*, $\frac{16}{15}$ = a *diatonic semitone*. These are the eight intervals in Exercise 1 that belong to our musical system.

CHAPTER II.

SCALES OF MUSICAL ART.

THE major and minor scales of to-day have come down to us from the ancient Greeks. Of course, they have undergone certain alterations in the course of their transmission, the most important change being a more exact adjustment of the intervals to suit the requirements of modern harmony. In their rough outline, however, our scales are the same as those used when Greek art flourished. It is supposed by some authorities that, at a very early period in the history of ancient music, the scale consisted but of four notes:—



This is a most rational supposition, if it be no more. Let us see what this crude form of scale consists of. Its widest interval is an octave—the most natural of all intervals. The two sounds of which an octave is composed are identical in everything but pitch—they are so much alike that the one is often mistaken for the other. In fact, if they are produced simultaneously and perfectly in tune, it is impossible to tell that there are two notes sounding. Nature presents us first of all with the octave; and that the primitive musician should have accepted it as his

starting point is only what might be expected. The next thing to be aimed at after the adoption of the octave is its division into smaller intervals. We may readily imagine that, in the initiatory stages of musical art, there would first spring up a feeling for strongly defined and easily apprehended intervals. The powerful resemblance which the fifth bears to the tonic would naturally cause that sound to suggest itself as a dividing point for the octave. Here, then, we have the division of the octave which nature herself makes :—

$$\left\{ \begin{array}{l} C^1 \\ G \\ C \end{array} \right\} = \begin{array}{l} \text{Perfect fourth} \\ \\ \text{Perfect fifth} \end{array}$$

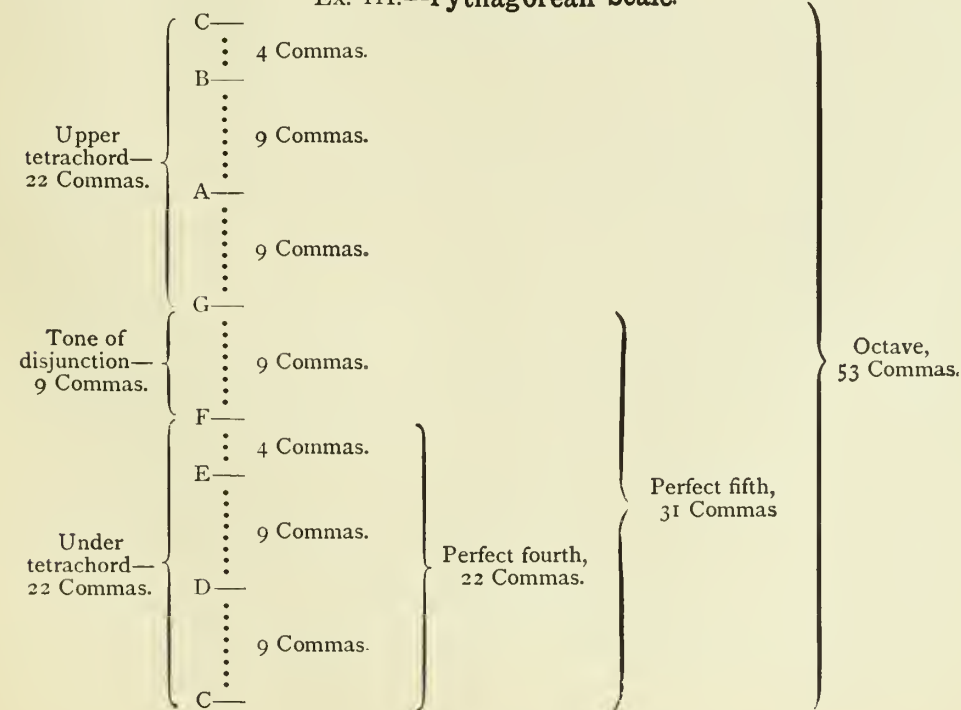
But here art may be supposed to have stepped in, and, observing the lopsidedness of the arrangement, the lower interval is larger than the higher, she selected arbitrarily—for there was nothing to suggest it naturally—the note F, thus forming the same interval with the lowest sound that the G does with the highest, and also forming the same interval with the highest sound that the G does with the lowest. This arrangement is unique and symmetrical :—

$$\left\{ \begin{array}{l} 5\text{th} = \left(\begin{array}{c} C^1 \\ G \end{array} \right) = 4\text{th.} \\ 4\text{th} = \left(\begin{array}{c} F \\ C \end{array} \right) = 5\text{th.} \end{array} \right\}$$

Starting, then, with C as a basis, and selecting the upper C¹ and the intermediate G—both of which Nature approves,—then adding an intermediate F, which Nature rejects—we arrive at a rudimentary form of scale, which may be said to be two-thirds Nature and one-third Art.

In the time of Pythagoras* the scale had reached completion—having eight sounds. In fact, that philosopher himself arranged the intervals of the scale in something like mathematical order. See Ex. III.

Ex. III.—Pythagorean Scale.



* Upwards of five hundred years before the Christian era.

In the scale the *octave*, *fifth* and *fourth* are *perfect*. The upper and under portions of the scale, called *tetrachords*, are exactly similar to each other in every particular, excepting, of course, that of pitch.

To obtain variety in their music the Greeks used this scale in different *modes*, namely, by taking each of the notes in rotation as a starting note, or, as we would say, as a keynote, but without making any sharp or flat alteration—all the notes used being, as we should say, *natural*. This produced seven different scale-forms or *modes*, as shown in Ex. IV.

Ex. IV.

1.	2.	3.	4.	5.	6.	7.
$\left\{ \begin{array}{c} C \\ B \\ A \\ G \\ F \\ E \\ D \\ C \end{array} \right\}$	$\left\{ \begin{array}{c} D \\ C \\ B \\ A \\ G \\ F \\ E \\ D \end{array} \right\}$	$\left\{ \begin{array}{c} E \\ D \\ C \\ B \\ A \\ G \\ F \\ E \end{array} \right\}$	$\left\{ \begin{array}{c} F \\ E \\ D \\ C \\ B \\ A \\ G \\ F \end{array} \right\}$	$\left\{ \begin{array}{c} G \\ F \\ E \\ D \\ C \\ B \\ A \\ G \end{array} \right\}$	$\left\{ \begin{array}{c} A \\ G \\ F \\ E \\ D \\ C \\ B \\ A \end{array} \right\}$	$\left\{ \begin{array}{c} B \\ A \\ G \\ F \\ E \\ D \\ C \\ B \end{array} \right\}$

Of these seven *modes* (Ex. IV.) the first three are supposed to be the oldest—they are certainly the most perfect, from a scientific and symmetrical point of view. Each of these three *modes* contains a *perfect fifth* and a *perfect fourth*; and in each the two tetrachords are exactly similar.

Modes five and six have *perfect fifths* and *fourths*, but they lack the tetrachordal symmetry. Four and seven are deficient in both points: in both the tetrachords are dissimilar; in the former there is no *perfect fourth*, and in the latter there is no *perfect fifth*. In consequence of this the two last-mentioned *modes* fell into disfavour as time went on.

This is not the place to discuss whether the ancient Greeks knew anything about harmony or not. The prevalent opinion seems to be that they did not, although there are some who hold opposite views. We may say, however, that if they did practise harmony, owing to the division of the intervals in their scale, it must either have been very crude or very unscientific. Perfect fifths and perfect fourths are most important intervals, but they are not sufficient in themselves for the purposes of harmony: we want *major* and *minor thirds* and *sixths* as well, and these intervals the scale of Pythagoras was incapable of producing with anything like scientific accuracy.

Let us examine, for a few moments, this ancient scale (Ex. III.) If we turn to Ex. I. we shall find that an exact *major third* has seventeen commas; but every *major third* in this Greek scale (C—E, F—A, G—B) contains eighteen, one comma too many. An exact *minor third* contains fourteen commas; but every *minor third* in Ex. III. (D—F, E—G, A—C, B—D) contains only thirteen, one comma too few. An exact *major sixth* contains thirty-nine commas (from the 9th to the 15th partial-tone, Ex. I.); but in the Greek scale all the *major sixths* (C—A, D—B, F—D, G—E) contains forty. An exact *minor sixth* contains thirty-six commas (from the 10th to the 16th partial-tone, Ex. I.), but every *minor sixth* in the Greek scale (E—C, A—F, B—G) contains only thirty-five.

We see, then, that whatever purposes the Pythagorean scale may have served, it could not have satisfied the requirements of modern harmony.

THE MAJOR SCALE.

In a scale designed for melodic purposes only, it might not be quite so necessary that its notes should form what we call exact major and minor thirds and sixths with each other, as it would require to be in a scale designed to serve the demands of harmony as we understand it. In melody the sounds occur in succession; and what might be considered *untunefulness* amongst the intervals would not affect the listener in the same degree as it would in harmony, where the sounds are heard simultaneously. And, besides, the intervals of such a melodic scale as we have spoken of might be perfectly in tune, according to their character, and quite scientific, but they might not be capable of forming varied and satisfactory harmonic combinations. As modern music embraces both melody and harmony (harmony, of course, being the predominating feature, for unaccompanied melody is comparatively rare), it is necessary that our scale should possess a sufficient variety of intervals for melodic purposes, and should also have these intervals so attuned as to produce the most satisfactory combinations of sounds (or chords) that science can supply, and that art can select. Let us see, then, how our scale is designed for this end, by looking once more at that skeleton form of scale already spoken of:—

$$\begin{pmatrix} C' \\ G \\ F \\ C \end{pmatrix}$$

Here we have three different sounds, the importance of which every one who has studied harmony must know—the *Tonic*, the *Dominant*, and the *Subdominant*. These three sounds may be called the harmonic pillars of the scale. If we go back to the Scale of Nature (Ex. I. and II.) for guidance as to how the gaps in this skeleton scale should be filled in, we shall find that at the fifth partial-tone there is an E above a C. If we follow this example and put an E above our C, in the lower gap, we shall have sufficient material in our scale to form at least one satisfactory harmonic combination, namely, the Tonic chord:—

$$\text{Tonic chord} = \begin{pmatrix} C' \\ G \\ C \end{pmatrix} = \begin{matrix} \text{Minor third, 14 Commas} \\ \text{Major third, 17 Commas} \end{matrix} \left. \vphantom{\begin{pmatrix} C' \\ G \\ C \end{pmatrix}} \right\} \begin{matrix} \text{Perfect fifth,} \\ 31 \text{ Commas.} \end{matrix}$$

This, then, is the first chord that Nature develops. It is the only *primary* common chord that Nature produces, and the only common chord whose intervals occur in *direct* succession. If we look again for the next major common chord that Nature brings into existence we shall find its notes at the twelfth, fifteenth, and eighteenth partial-tones. Fitting this chord into our unfinished scale we obtain this:

$$\begin{matrix} D' \\ C' \\ B \\ G \\ F \\ E \\ C \end{matrix} \left. \vphantom{\begin{matrix} D' \\ C' \\ B \\ G \\ F \\ E \\ C \end{matrix}} \right\} = \begin{matrix} \text{Dominant} \\ \text{chord.} \end{matrix}$$

$$\begin{matrix} E \\ C \end{matrix} \left. \vphantom{\begin{matrix} E \\ C \end{matrix}} \right\} = \begin{matrix} \text{Tonic} \\ \text{chord.} \end{matrix}$$

This fills up the higher gap in the same way that the lower gap was filled up. Of course, the D' is beyond the octave limit, and for our present purpose it must be brought down. This transposition of the D' from the higher to the lower octave is a perfectly scientific arrangement,

as it gives us the order in which Nature first arranges the three sounds of all her major chords:—

$$\left. \begin{array}{l} C' \\ B = \text{fifteenth partial-tone.} \\ G = \text{twelfth partial-tone.} \\ F \\ E \\ D = \text{ninth partial-tone.} \\ C \end{array} \right\}$$

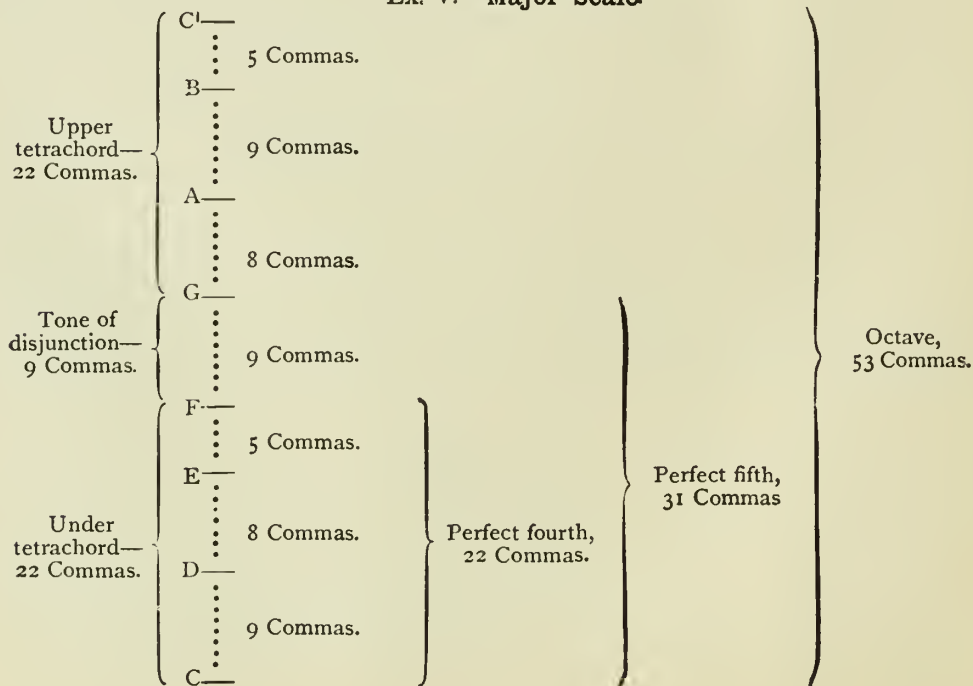
Our scale is now all but complete; and this has been accomplished by imitating Nature, as far as the circumstances of the case would allow, by building common choras, first on C, and next on G, just as Nature does.

If we treat the note F as we did C and G, and build a common chord on it, then our scale will be complete. But if we search for this last chord in the Scale of Nature we shall, of course, fail to discover it.

$$\left\{ \begin{array}{l} \text{Chord of F} = \left(\begin{array}{c} \overset{\cdot}{C} \\ B \\ A \\ G \\ F \\ E \\ D \\ C \end{array} \right) = \text{Chord of G.} \\ \left(\begin{array}{c} C \\ B \\ A \\ G \\ F \\ E \\ D \\ C \end{array} \right) = \text{Chord of C.} \end{array} \right\}$$

Our scale then is really like the skeleton form from which it was built up, two parts Nature and one part Art.

Ex. V.—Major Scale.



It will be seen by the above that our major scale bears a strong resemblance to the scale of Pythagoras. The *tetrachords*, *fourths*, *fifths*, and *disjunction-tones* in both cases are alike. We have already said that the thirds and sixths of the Pythagorean scale were deficient. It is in regard to these intervals that our scale claims superiority for harmonic purposes. Our major scale is composed of three major chords, all being strictly in time according to Nature's simplest measurement thus :—

$$\left\{ \begin{array}{l} (G) = \text{Minor third} \\ (E) = 14 \text{ Commas.} \\ (C) = \text{Major third} \\ \quad 17 \text{ Commas.} \end{array} \right\} \begin{array}{c} \text{Perfect fifth} \\ 31 \text{ Commas.} \end{array} \left\{ \begin{array}{l} (D) = \text{Minor third} \\ (B) = 14 \text{ Commas.} \\ (G) = \text{Major third} \\ \quad 17 \text{ Commas.} \end{array} \right\} \begin{array}{c} \text{Perfect fifth} \\ 31 \text{ Commas.} \end{array} \left\{ \begin{array}{l} (C') = \text{Minor third} \\ (A) = 14 \text{ Commas.} \\ (F) = \text{Major third} \\ \quad 17 \text{ Commas.} \end{array} \right\} \begin{array}{c} \text{Perfect fifth} \\ 31 \text{ Commas.} \end{array}$$

But the major scale is also capable of forming three minor chords. Are these as perfect as the major chord? Not quite: one of them is slightly faulty, as will be seen from the following :—

$$\left\{ \begin{array}{l} (B) = \text{Major third} \\ (G) = 17 \text{ Commas.} \\ (E) = \text{Minor third} \\ \quad 14 \text{ Commas.} \end{array} \right\} \begin{array}{c} \text{Perfect fifth} \\ 31 \text{ Commas.} \end{array} \left\{ \begin{array}{l} (E') = \text{Major third} \\ (C') = 17 \text{ Commas.} \\ (A) = \text{Minor third} \\ \quad 14 \text{ Commas.} \end{array} \right\} \begin{array}{c} \text{Perfect fifth} \\ 31 \text{ Commas.} \end{array} \left\{ \begin{array}{l} (A) = \text{Major third} \\ (F) = 17 \text{ Commas.} \\ (D) = \text{Minor third} \\ \quad 13 \text{ Commas.} \end{array} \right\} \begin{array}{c} \text{Perfect fifth} \\ \text{grave} \\ 30 \text{ Commas.} \end{array}$$

We have placed the minor chord of the Mediant first, because it is the first, and in fact the only one of the three that is derived from the harmonics of a given root.* The second chord in order (the Submediant) is also exact, but, of course, it does not contain Nature's A—if it did it would not be exact (see the 27th, 32nd, and 40th partial-tones, Ex. I., where the A is a comma too high). The last chord of the three given above (the Supertonic chord) contains the notes F and A, not given in Nature's scale. This chord is not exact—it is a comma too small, having only thirty instead of thirty-one commas. Here is an imperfection in our scale which cannot, under existing circumstances, be got rid of. The chord of the Supertonic could be made perfect by choosing an F and an A of Nature's providing; but then, these notes would be too high to form an exact Subdominant chord with C—as here shown :—

$$\left\{ \begin{array}{l} (C) = 13 \text{ Commas.} \\ (A) = 17 \text{ Commas.} \\ (F) = 17 \text{ Commas.} \end{array} \right\} \begin{array}{c} \text{Perfect fifth (grave)} \\ 30 \text{ Commas.} \end{array}$$

As, however, the Subdominant is one of the *principal* chords of the scale, it is necessary that this chord should be perfect, and that the inevitable imperfection should be thrown on the Supertonic, which is only a *secondary* chord. The blame of the imperfection here spoken of is usually laid upon the note D, but the F and the A are really the defaulting notes. Seeing, then, that the F and the A cannot conveniently be altered, the D is made a note of variable pitch. When the D is required to form a part of the Dominant chord it retains its proper position in the scale, namely, nine commas above C; but when is it required to form a part of the Supertonic chord, then the D must be lowered a comma for the time being, if that chord is to be in tune.† This alteration in the pitch of the second degree of the scale is not always necessary, neither is it always possible. In the chord of the Dominant ninth, for instance, which, from a structural point of view, at least, is a conjunction of the Dominant and Supertonic chords—

$$\left\{ \begin{array}{l} \text{Musical notation for Supertonic} \\ \text{Musical notation for Dominant} \end{array} \right\}$$

* This may seem strange, seeing that the Mediant chord is rejected as a common chord by some theorists. We are not dealing here with any particular theory—we are simply giving *fact*, and theory is not always fact.

† Of course this could only possibly be done on instruments capable of producing *just intonation*. It could not be done on instruments with fixed sounds, such as the pianoforte.

it is impossible for the D to form exact intervals both with the notes above it and the notes below it; nor is it absolutely necessary that it should—the chord would not thereby be rendered a bit less harsh than it is.

In studying this subject, the student will have occasionally to deal with cases in which the imperfection spoken of must be taken into account. Wherever the *second* degree of the scale forms an interval with the *fourth* or the *sixth*—no matter which note be uppermost—there this imperfection will be found.

After all has been said regarding the discrepancy alluded to in the Supertonic chord, it must be admitted that our scale is a wonderful invention. We use the word invention advisedly, because our scale is not the Scale of Nature—it is simply constructed of material selected from Nature's scale, and put together in that fashion best calculated to serve the purposes of human art. On the whole, the material is of a remarkably simple character. It will be readily admitted that intervals, such as *perfect fourths* and *fifths*, *major* and *minor thirds* and *sixths*, are much easier of apprehension than *diminished* and *augmented* intervals; and that our *tones* and *semitones* are much more easily estimated than the smaller intervals which the higher partial-tones of Nature's scale affords. We have seen that the higher we ascend in Nature's scale the more complex and varied do the intervals become; we need scarcely say that the lower partial-tones produce comparatively simple intervals.

Let us see what intervals our scale really contains. Taking the intervals formed by every pair of adjacent notes first, we find that, while they are all of a simple character, they do not follow the same *direct* succession that Nature adopts (see Ex. V.). In no part of Nature's scale is such a series of *direct* intervals to be found:—

Ex. VI.

	Corresponding partial-tones	Ratios
C ¹) = Diatonic semitone . . .	15th and 16th . . .	$\frac{16}{15}$
B) = Major tone	8th and 9th . . .	$\frac{9}{8}$
A) = Minor tone	9th and 10th . . .	$\frac{10}{9}$
G) = Major tone	8th and 9th . . .	$\frac{9}{8}$
F) = Diatonic semitone . . .	15th and 16th . . .	$\frac{16}{15}$
E) = Minor tone	9th and 10th . . .	$\frac{10}{9}$
D) = Major tone	8th and 9th . . .	$\frac{9}{8}$

Ex. VII.

		Names of Intervals	Number of Commas	Ratios
Measured from the Leading-note upwards	B—B ¹	Octave	53	1 : 2
	B—A	Minor seventh (small)	44	9 : 16
	B—G	Minor sixth	36	5 : 8
	B—F	Diminished fifth	27	45 : 64
	B—E	Perfect fourth	22	3 : 4
	B—D	Minor third	14	5 : 6
	B C	Minor second	5	15 : 16
Measured from the Submediant upwards	A—A ¹	Octave	53	1 : 2
	A—G	Minor seventh (large)	45	5 : 9
	A—F	Minor sixth	36	5 : 8
	A—E	Perfect fifth	31	2 : 3
	A—D	Perfect fourth (acute)	23	20 : 27
	A—C	Minor third	14	5 : 6
	A—B	Major second (large)	9	8 : 9
Measured from the Dominant upwards	G—G ¹	Octave	53	1 : 2
	G—F	Minor seventh (small)	44	9 : 16
	G—E	Major sixth	39	3 : 5
	G—D	Perfect fifth	31	2 : 3
	G—C	Perfect fourth	22	3 : 4
	G—B	Major third	17	4 : 5
	G—A	Major second (small)	8	9 : 10
Measured from the Subdominant upwards	F—F ¹	Octave	53	1 : 2
	F—E	Major seventh	48	8 : 15
	F—D	Major sixth (acute)	40	16 : 27
	F—C	Perfect fifth	31	2 : 3
	F—B	Augmented fourth	26	32 : 45
	F—A	Major third	17	4 : 5
	F—G	Major second (large)	9	8 : 9
Measured from the Mediant upwards	E—E ¹	Octave	53	1 : 2
	E—D	Minor seventh (large)	45	5 : 9
	E—C	Minor sixth	36	5 : 8
	E—B	Perfect fifth	31	2 : 3
	E—A	Perfect fourth	22	3 : 4
	E—G	Minor third	14	5 : 6
	E—F	Minor second	5	15 : 16
Measured from the Supertonic upwards	D—D ¹	Octave	53	1 : 2
	D—C	Minor seventh (small)	44	9 : 16
	D—B	Major sixth	39	3 : 5
	D—A	Perfect fifth (grave)	30	27 : 40
	D—G	Perfect fourth	22	3 : 4
	D—F	Minor third (grave)	13	27 : 32
	D—E	Major second (small)	8	9 : 10
Measured from the Tonic upwards	C—C ¹	Octave	53	1 : 2
	C—B	Major seventh	48	8 : 15
	C—A	Major sixth	39	3 : 5
	C—G	Perfect fifth	31	2 : 3
	C—F	Perfect fourth	22	3 : 4
	C—E	Major third	17	4 : 5
	C—D	Major second (large)	9	8 : 9

We see, then, that the intervals contained in our scale are, with a few exceptions, of a
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simple kind, and are expressed by comparatively low ratios. The student must here bear in mind, that whatever the two numbers be in any ratio, the corresponding numbers in the scale of partial-tones (Ex. I.) will give an interval exactly the same in character as that expressed by the ratio. We may easily observe, by this means, that the intervals given in the preceding Table (Ex. VII.) lie, for the greater part, towards the bottom of Nature's scale. What about the few exceptions spoken of? Well, in every case the more complex intervals, such as $\frac{16}{27}$, $\frac{20}{27}$, $\frac{27}{32}$, $\frac{27}{40}$, $\frac{32}{45}$, $\frac{45}{64}$, are those in which either the F or the A occurs. It is not the D that is to blame for these high ratios (although that note is found taking part in them), for the very highest ratios in the Table ($\frac{32}{45}$ and $\frac{45}{64}$) are those in which there is no D.

In all that we have been endeavouring to explain, we have taken C as the *root* of Nature's scale and as the tonic of ours. Of course a series of natural harmonics may be built upon any note, just as a scale may be. In both cases, whatever note may be chosen to start with, the intervals that rise above it must always follow the same relative succession. The intervals in a major scale are *tone, tone, semitone*, and so on, and in every major scale they must follow the same order. Likewise, in the scale of natural harmonics the intervals are—*octave, perfect fifth, perfect fourth, major third*, and so on, and in this same order must the intervals rise above each other in every scale of natural harmonics, no matter whether the root be C, G, D, or anything else.

We have already said that Nature, in no part of her scale, produces a series of direct intervals corresponding to that employed in our scale. The point where the greatest coincidence arises is at our Tonic chord. In C—E—G we have a combination of intervals exactly as at the fourth, fifth, and sixth partial-tones of Nature's scale—a combination of sounds strongly suggested to us by Nature in every sound we hear. The Tonic chord is certainly the principal chord in music. Other chords there are of great artistic importance, any one of which may temporarily be dispensed with, but without a Tonic chord music would be meaningless. If it be for nothing else than having this, the first, the most powerful and the most perfect of Nature's harmonics for our Tonic chord, our scale can claim a scientific foundation. There are other chords and intervals in our scale not less scientific in themselves, as we have tried to show, than the Tonic chord; but in respect of their position in the scale and their immediate relation to each other, they must be considered as being more or less arbitrarily arranged. It would seem to be impossible that, so far as the Tonic chord is concerned, our scale could ever change; there appears to be no reason, however, why the other intervals of the scale should not undergo some alteration in the future. Helmholtz says that the scales and modes do not rest on any immutable laws of Nature, but are due to æsthetical principles which are subject to change.

If we go up as high as the twenty-fourth partial-tone (Ex. Ib), we shall find that we can select all the scale sounds by taking one here and there between the twenty-fourth and the forty-eighth partial-tones. This is the first point we come to, in Nature's scale, where our scale sounds are all found within the octave. Strange to say, however, the scale thus discovered is the scale of G, not the scale of the natural root. In the scale of G, the F, and the A, which we have been complaining so much about, will not stand in the way at all. The scale of G does not require an F; and the A in the scale of G is not the A found in the scale of C, but one a comma higher; and this A we find to be derived from the root C at the fortieth partial-tone. In case this may appear to be a little puzzling let us try to make it clearer. In the scale of G, A is the second note: and the second note in a scale is nine commas above the first—therefore, in the scale of G, A is nine commas above G. But in the scale of C, A is the sixth note; and the sixth note is only eight commas above the fifth. G is the fifth note in the scale of C—therefore the A in this scale will only be eight commas above the G.

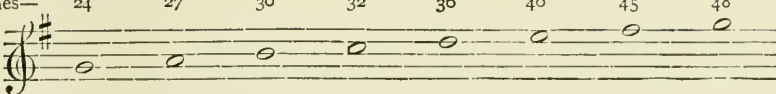
The following (Ex. VIII.) is the scale of G beginning with the twenty-fourth partial-tone of the root C:—

Ex. VIIIa.

Partial-tones—48.	G	
45.	F \sharp	$\left. \begin{array}{l} \\ \end{array} \right\} = \frac{16}{9} \text{ of } 45 = 48$
40.	E	$\left. \begin{array}{l} \\ \end{array} \right\} = \frac{9}{8} \text{ of } 40 = 45$
36.	D	$\left. \begin{array}{l} \\ \end{array} \right\} = \frac{10}{9} \text{ of } 36 = 40$
32.	C	$\left. \begin{array}{l} \\ \end{array} \right\} = \frac{9}{8} \text{ of } 32 = 36$
30.	B	$\left. \begin{array}{l} \\ \end{array} \right\} = \frac{16}{15} \text{ of } 30 = 32$
27.	A	$\left. \begin{array}{l} \\ \end{array} \right\} = \frac{10}{9} \text{ of } 27 = 30$
24.	G	$\left. \begin{array}{l} \\ \end{array} \right\} = \frac{9}{8} \text{ of } 24 = 27$

The scale thus derived is at the absolute pitch of Treble G.

Ex. VIIIb.

Partial tones—	24	27	30	32	36	40	45	48
								
Actual vibration measures	384	432	480	512	576	640	720	768

This is the lowest complete major scale that Nature produces; therefore all our scales and scale-passages written lower than this are written at an artificial pitch.

The student should now work out the actual vibration numbers for the scale notes in different keys. Let us give an example of how this may be done. Suppose we wish to discover the numbers for the scale of G, given above, Ex. VIIIb. we may easily find out what number to start with by referring to some of the other examples. We must have some known point to start from. Suppose, however, we knew no more than this:—The lowest sound we can hear is C, nine leger lines below the bass stave: this sound makes 16 vibrations per second; if we take the sound an octave higher the vibration number is doubled. Let us apply this knowledge to the point before us. Raise the note C of 16 vibrations four octaves, doubling the number of vibrations at each octave. This will give us middle C—



with 256 vibrations. The keynote of the scale to be worked out lies a fifth above this; the ratio of a fifth is 2 : 3. $\frac{3}{2}$ of 256 = 384, which is the vibration number for G. The ratio for the first step of the scale is 8 : 9. $\frac{9}{8}$ of 384 = 432, which is the vibration number for A. The next note, B, may be measured as a minor tone from A or as a major third from G. The latter is the easier way; the result is, of course, the same both ways— $\frac{10}{9}$ of 432 = 480, also $\frac{5}{4}$ of 384 = 480, being the vibration number for B. The next note is *sixteen-fifteenths* of B, but an easier way is to calculate it as a fourth above G—*four-thirds* of G— $\frac{4}{3}$ of 384 = 512 for C. And so on with the other intervals.

In making his calculations the student may perhaps be surprised to find the vibration number take sometimes the form of a *mixed number*, such as $341\frac{1}{3}$. This is all right enough in its way: it only shows that the note to which the number belongs is not naturally developed, for Nature does not make use of fractions. Let the student calculate the numbers for F and A from the root C, and he will find these two notes condemned by the result.

CHILDREN'S MUSIC.

By J. C. GRIEVE, F.E.I.S.

Author of "Old Friends," and other Kinderspiels.

CHAPTER I.

INTRODUCTORY.

To children music is essentially a thing of pleasure. It is true that music affords enjoyment to older people as well. But, in this latter case, no matter under which of its various aspects it may be engaged in, before music can be fully enjoyed there must be some mental effort made, some faculty consciously exerted, some definable emotion stimulated. With children the enjoyment of music is purely a matter of wanton delight, incurring little or no thought or judgment, and almost without conscious observation. The cold seriousness, affected or otherwise, which the responsibility of little everyday duties and the acquirement of elementary education entail in the case of children, is thrown aside when they engage in practical music, and they revel in the strains of simple melody like butterflies disporting in the beams of the sun—they are surrounded by an atmosphere of charm and fascination, but there is no desire on their part to know the ways and means of its existence, to penetrate the secrets of its mysterious influence, or to analyse the emotional sensations so pleasantly awakened within them.

Every musical instructor of the young knows what a relief it is to the pupils when the theoretical portion of the lesson is done. How the faces of the children beam with delight as they open their singing-books and prepare for a song. Of course, the theory lesson need not be dull, at least as theory lessons go; but to children, who cannot be expected to know its usefulness and advantages, and who are naturally attracted by the bright side of everything, musical theory, even under the most favourable conditions, must always be, compared with practice, more or less dull. So that the exercise of song-singing, coming after a lesson on the dry and lifeless elements of musical notation, is like the full glow of the noon-day sun compared with the cold grey of a cloudy morning. Idealists tell us that the theory lesson should be made attractive and interesting—that we must do this, that, and the other thing to make it a real pleasure to the children. Vain delusion. Who ever heard tell of theory being a real pleasure to children? There must surely be very few experienced teachers who could deceive themselves with such a belief, when the facts of the case, as a general rule, go to prove that the theory lesson is received by the children with a feeling very much akin to toleration, waiting as they are, in most cases, impatiently for the song-singing to come on. It is an easy enough matter for a teacher who knows half of his business to make *one* theory lesson attractive, or even two or three. But after the glamour and the novelty have faded, and the real drudgery of the work begins to be felt, then comes the tug-of-war. To make a whole year's instruction in musical theory (and that necessarily confined to a limited portion of the subject) a real and a sustained pleasure to the children, would tax the powers of a modern society entertainer.

At first sight it might appear that the same argument applies to other educational subjects.

But a little consideration will show us that it does not, at least not to anything like the same extent. Children go to school to learn reading, writing, and arithmetic, and from the very first they begin to perceive that the acquirement of these subjects represents so much *work* to be performed—work, it is true, which many may take pleasure in; but it is *work*, *hard work* all the same, and not *play*. With music it is very much different. Music is to children an amusement, which, before their school education has begun, they have frequently experienced. Even when they go to school their first experience of it there is as a *recreation*, and they may naturally be expected to suppose that here at least is one subject of the school curriculum which cannot be called *work*. All through their school life this feeling remains more or less ineradicable; and, from the nature of the subject, it would be a wonder were it otherwise. So it comes to be difficult, nay, well-nigh impossible, to get children to understand why music should ever be used for any other purpose than that of pure unfettered enjoyment. Even the restraining of their voices, so frequently necessary for the cultivation of good *tone*, is often considered a hardship, and submitted to under protest which, if not audibly expressed, may be easily read in their surprised looks and in other outward and visible signs.

What shall we say then? Is theory not to be taught to children? Theory must be taught to children, but let it be administered in small doses. Do children, as a general rule, get too much theory? Not in the abstract, perhaps; but compared with the amount of practical work they engage in, probably they do. Shall we give them less of the theoretical? By no means; but give them more—much more of that which brightens, cheers, refreshes, and stimulates, namely, *song-singing*. Especially does this apply to the lower standards, say from II. up to IV. These classes do not, as a rule, take part in the musical demonstrations of the school, and so they miss the practice and all the enjoyment of rehearsing and performing, which such exhibitions entail. All this amusement falls to the lot of the senior pupils, while the juniors (outside of the Infant Room) are left to grind from one year's end to another at distasteful theory, and a limited number of songs, which lose their interest long before the year is done.

CHAPTER II

HOME INFLUENCE AND GUIDANCE.

WHAT treatment should children undergo at home, so that their musical taste and proficiency may be developed? This is the question to which the present chapter is devoted.

In the first place, we may assert that every child has a natural fondness for music—there may be exceptions, but they must be few. This fondness we find to be exhibited in various ways.

Was there ever a child who has not been lulled to sleep by a strain of simple melody, softly crooned by mother or nurse, when all other means had failed? Was there ever an infant that did not bound in its mother's arms, and throw up its tiny hands in ecstasy, at the sound of a musical instrument? Was there ever a child that did not crow with delight even at the rude rhythmic beating of a toy drum? To these questions we may safely answer in words that are scarcely original, but strictly appropriate—"Hardly ever." Surely, then, before all the beauties of nature and art combined, music can claim to be pre-eminently attractive and pleasing to the infant senses.

As children emerge from the infant stage, more distinct signs of musical feeling begin to show themselves. Some children, even before their lips can articulate the words, warble snatches of tunes they may have heard performed by their elders, in quite a recognisable fashion. Others, again, hum, from morning till night, curiously original melodies that never

had any previous existence except in their own imagination. Do not check those ebullitions of childish pleasure. So long as the efforts at vocalisation do not overstep the bounds of moderation, such occupation will certainly prove a means of cultivating the voice and developing the musical capacity at an age when, probably, the faculties of the child should not, and could not, be subjected to more methodical treatment. In the case of other children, again, we sometimes find that there is no attempt made to exhibit their musical inclinations in audible vocalisation. Perhaps this may arise from an inherent feeling of shyness or reticence. In the majority of cases it does. Parents, therefore, should not consider such a condition as we have just described as indicating absence of musical feeling, or want of vocal ability on the part of their children. In future years circumstances and opportunities may arise in which the musical talent of those children may develop and manifest itself in a manner agreeably surprising both to themselves and to their friends. Our experience on this point has afforded numerous praiseworthy examples.

Children may show their musical propensity by the interest they take in listening to music performed by others. See that little boy who sits by his mother's knee, gazing, with eyes and mouth wide open, up into the faces of his older brothers and sisters as they are singing a hymn or part song. He makes no sound with his lips, but his heart is singing all the time. He is only a passive listener; but while this is so, his musical feeling is growing and his appreciation is extending. He is receiving, unconsciously, a musical education. Look at that little girl sitting near the pianoforte while her older sister is practising. How eagerly she watches the movement of her sister's fingers as they run over the keys. How intently she listens to catch every sound thus produced. There must be some strong attraction to keep the child riveted to that one spot for nearly half-an-hour. She knows she must not touch the keys while her sister is playing. She must sit quietly all the time and do nothing. What a trial for a child. But the power of the music helps her to overcome it. At last the practising ceases, the sister shuts up the instrument and leaves the room. No sooner is the door closed than the little girl cautiously opens the pianoforte again and indulges in a little music on her own account. Does any one suppose that if these pianoforte keys were all dummies, the child would have sat so patiently watching her sister practising? Does any one think that, after her sister had gone, she would remain for nearly another half-hour thumping a number of black and white keys that could only rise and fall at her touch without producing any other result? No! Such a state of matters could not possibly interest the child for more than half-a-minute. The great, the only source of real attraction must be sought for and found in the musical sounds forthcoming. Do not put the child away from the piano. She will do no harm. "But," replies the parent, "she is only playing nonsense, and she will spoil her ear." To the parent who thinks thus, we have only to say:—What the child is playing may be nonsense to you, but it is pure pleasure to her; and that which affords a child harmless amusement is not nonsense in the proper sense. Moreover, if the piano be in tune, the child cannot spoil her ear. In fact, the very occupation which you term nonsense is a real musical education to the child—as much, perhaps, as her years render her capable of receiving. She is cultivating her sense of hearing, and her appreciation of musical interval and musical effect, in a somewhat primitive fashion, it is true; but it will serve its purpose till more systematic methods can be adopted. In the meantime, let her alone.

Something, then, may be done in regard to the cultivation of the musical capacity of young children, even before they are subjected to any regular process of training or study. Bring them under the influence of music whenever it is convenient. Play and sing to them, and allow them to play and sing to and for themselves in their own childish fashion, until the proper time arrives for their musical education to begin.

What is the proper age at which a child may begin its musical education? That, of course, depends very much upon the child—upon its powers of mental comprehension and physical dexterity. We can only say that as soon as the child is capable of understanding a simple

explanation of elementary principles, and of making some practical application of the same, musical instruction may commence. But we would strongly urge that, unless there be any special object in view, professional or otherwise, the musical education of the child should have more the appearance of amusement than of actual work, for a considerable time. The musical occupation of the child must be made what the young beginner expects it to be—pleasant. Therefore early training should be more technical than theoretical. Let the physical faculties be gently developed, while the muscles and sinews are tender and pliable; the mental powers will be more easily operated upon when they grow stronger. Of course, exercise is necessary for the development and growth of the mind as well as of the body; but the child will have other educational elements, requiring close and immediate consideration, wherewith to exercise its thinking powers upon; therefore it is altogether unnecessary to force another exacting subject upon it, which may safely and with probable advantage be left to stand over for some time. A knowledge of musical notation is certainly indispensable to all who engage in music; but, to begin with, it need only be of the most meagre description. A deeper acquaintance with it will be more readily acquired when the child has made some progress with the practical part of music. Then the child will probably have become attached to the work, and will the more earnestly persevere to overcome its difficulties. What we are here stating applies equally to singing and playing.

The choice of a teacher is a matter in which parents must consult their own convenience, seeing that it will depend, more or less, upon the extent of their means. Parents are sometimes advised to send their children to a good teacher at first, no matter what the expense be. With the former part of this advice we quite agree, but not unconditionally with the latter part. A good teacher is at all times desirable; but the most expensive teacher is not always the best. Some parents have an unreasonable objection to send their children to lady-teachers. We say *unreasonable*, because at the present day many lady-teachers are thoroughly qualified for their work, and in the case of young pupils they are sometimes found to be more suitable than those of the other sex. But while this is so, parents must be cautioned against selecting a teacher merely for the sake of cheapness. Some teachers profess to teach at an astonishingly cheap rate—*suspiciously cheap*, we might say. We cannot here mention what we consider to be *too cheap* a fee, but one has only to look at the advertising columns of the daily papers to understand what we mean. Men and women who have spent both time and money, as music teachers now-a-days must do to prepare themselves properly for the work they profess, are surely not forced to value their abilities so cheaply as to labour for a fee too small to afford the barest means of subsistence. There may be exceptions; but as a general rule the thoroughly qualified teacher either *will not* or *need not* descend to such an extremity. Parents then must exercise some other means of judging as to the genuine qualifications of a teacher than by the amount of fee charged. Inquiry and private recommendation are perhaps the two most available means.

After the choice has been deliberately made, the parent must have full confidence in the teacher. If the child does not appear to *get on* so well as was expected, the most natural thing in the world is for the parent to blame the teacher. We do not think that in anything else, so much as in music, is this found to be the case. Parents, why should you do this? Because, of course, it is the most natural thing to do. Yes! but your feelings may deceive you in the matter. Are you qualified to judge? Most parents think they are. But many parents are altogether ignorant of the subject. Some will even tell us, in all seriousness, that they know nothing about music—could not tell one note from another—but yet that they know when a thing is right and when it is wrong—that is, when a piece is well performed, or when it is badly performed. Such nonsense! However, whether you are capable of judging between what is musically right or wrong, or whether you are not, you may at least be wrong in blaming the teacher for the failure of your child. You were satisfied as to the teacher's ability before you sent your child for instruction; why should you alter your opinion now? Is it not possible that the fault may lie with the pupil? We do not mean to infer that your little girl or boy, as

the case may be, is either stupid or unmusical ; but we may hint that there is a possibility that the proper time for your child to display its musical propensities *in a practical way* may not have arrived yet. Of course there remains the other possibility, namely, that your child may not be musically inclined at all. Now, if the former position be the right one, would it not be foolish to transfer your child to another teacher, as, of course, you feel very much inclined to do? And, if the latter be the real state of affairs, would the transfer not be equally useless? Under circumstances such as these, let the child get a reasonable chance. Ask the teacher's advice in the matter, without making any direct complaint. But do not take your child away, unless you have much stronger evidence of the teacher's incapacity than you have at present, for by so doing you may not benefit the child, and at the same time, you might hurt the feelings and damage the reputation of a conscientious and zealous teacher. Do not be guided entirely by your own feelings ; naturally they will be in favour of your child. Act on the recommendation of the teacher, whom we assume to be a competent and honest person, as you would under other circumstances follow the counsel of your medical adviser.

The habit of frequently changing a child from teacher to teacher is a most detrimental practice. It is one, however, that is only too common. It oftener than otherwise does harm to the pupil, it is frequently a useless waste of money, a source of dissatisfaction to the parent, and of undeserved annoyance to the former teacher. Before taking any action in this way, no matter from what cause, parents should carefully consider the position of affairs, and, if necessary, seek advice—not mere gossip, but the advice of those who are in a position to give it wisely and impartially.

When a teacher has been chosen and the child has commenced its studies, the parents should see to the teacher's instruction regarding the child's practising being properly carried out—not, however, with any undue severity. Do not compel the child to go to its practice the moment she comes home from school, before she has had her dinner. Do not compel the child to sit for an hour at a time at the pianoforte, and that sometimes in the middle of winter in a room without a fire. Do not compel the child to practice on an instrument that is out of tune ; it may seem all right to you, but at the same time it may shock the musical sense of the child. All this is a species of musical cruelty, if we may say so, often enough practised, but bound to produce a demoralising and repellant effect upon the child.

Some parents have strong objections to their children playing without the music before them. In numerous, probably in the majority of cases, it would make but little difference in the performance whether the music were in front of the player or not. If the child does not know the piece perfectly *and can read the notes*, by all means let the music be on the desk before the player. But if she *cannot read the notes* the music may as well be in the cabinet. If the child knows the piece well from memory, even should the music be before her eyes, she will prefer to read the notes in imagination rather than from the printed sheet. The power to play from memory is one of the many indications of musical feeling and musical capacity, and it should only be disallowed where correctness is apt to suffer by its indulgence. We do not say that memory playing should be made a common practice with children. The music should always be before the child, when she is capable of reading it, in cases of the slightest uncertainty or in the least liability to make mistakes. On the other hand, memory-playing should be occasionally encouraged in children : it is a valuable acquirement which will often be found useful in after years.

During the period which the child is receiving professional instruction, it often happens that much harm is done at home by the parents. The child is made to perform at every possible opportunity. There might be no serious objection to this arrangement were it certain that the youthful performances were gone through properly and correctly. Where the parents are musically competent to judge, this will, of course, be attended to ; but in numerous cases there is no such qualification on the part of the parents, and the child is often allowed, for the amusement of friends, to scramble through a half practised pianoforte piece in a manner

calculated to cause more pain than pleasure to any ordinary musical ear. For this fearful and wonderful exhibition the child receives the encouragement of its parents and the plaudits of assembled friends. Such a practice is utter folly. The vainglory of the parents, for that is at the root of it, is the ruin of the child from a musical point of view. In the endeavours of the young performer to *get through* the music, the correct execution of which is beyond the player's powers, wrong fingering, wrong notes, wrong time, and other mistakes of vital importance are inevitable, and these, through repetition, soon become a habit most difficult if not altogether impossible to eradicate. Parents should not be so anxious as they sometimes are to *show off* the capabilities of their children on every trifling occasion. It may be—it often is—overdone, and becomes seriously detrimental to the child's real advantage.

In the case of singing we have had similar experiences. To have a little music at home—to have the children singing round the fire of a winter's evening—is just as it should be, but it is not altogether free from danger. In the midst of enthusiasm, the excitement and the effervescent jubilation which children, unless they are checked, are so prone to give way to, all the laws of voice-training and the limitations of vocal registers are apt to be set at naught, and harm may be done to the young voices which may never be remedied. We do not wish in the least to discourage home-singing, but we would like to say to parents, if your children engage in fireside music, see that they do not strain their voices; insist upon soft singing; sweetness is what should be aimed at, not strength; then, no harm can come of it. But if your advice to your children in their song-singing is, as we have often heard it, "Shout it out," or something to that effect, then you should not be surprised if you find that, after a time your children's voices have been all shouted away, so to speak. We are not here drawing any imaginary pictures. We have known numerous cases where children, with good voices to begin with, have been encouraged by their parents and friends to sing at home, at penny-readings and other public entertainments, so lustily and so gustily by such inciting advice as "Don't be afraid," "Stand up boldly," "Put life into it," "Let them have it," and so forth, that the result has been the wreck of a good voice, the acquirement of a pernicious and vulgar style, and the engenderment of conceit and impudence. We are not speaking too strongly nor unwarrantably. All the evils we have mentioned are likely consequences where the child is influenced and guided by those who are not properly qualified to advise in the matter. Juvenile performances are always a source of supreme pleasure to the young performer, and were it even for this alone they should be encouraged; but in all that children have to do in this way, let them be instructed and guided only by those who are capable of directing them properly.

CHAPTER III.

IMPORTANCE OF VOCAL MUSIC.

So far as we have gone in the treatment of Children's Music, we have been dealing with the subject under the two aspects of *playing* and *singing*. Of these the latter is by far the most important for our further consideration.

In the first place, the child has all the means of producing music within itself. It does not require mechanical assistance to sing. The power to do so is part of its very being—physically, mentally, and emotionally. In fact, the child's constitution and instincts prove that, before all else, singing is its most natural musical occupation.

In the second place, playing pupils require more individual attention than singing pupils (for ordinary purposes at least). To attempt to teach a large class the pianoforte, would neither be advantageous nor convenient. The number of pianoforte pupils, for these and other reasons,

is therefore limited ; whereas every child who goes to school is brought under the influence of singing instruction.

Seeing, then, that singing is more natural to the child than playing—seeing that instrumental music is not nearly, and never can be, so comprehensive, either in its instruction or its performance, as vocal music—seeing that instrumental music cannot be so extensively utilised, and that it cannot be practically demonstrated under such varied circumstances as vocal music can, it must be admitted that singing affords the greatest pleasure to the largest number, and therefore it must be essentially and pre-eminently considered as Children's Music.

Pianoforte pupils then may here be safely handed over to the care of those whose services are usually sought for instruction in the subject—professional teachers. Singing instruction, however, being so universal as to comprehend all classes and large masses of children, must frequently be left in the hands of semi-professional and even non-professional teachers. To these especially are the following hints submitted. At the same time, we may be allowed to entertain some hope that what is here sought to be explained may be found beneficial in professional work where experience has not yet been gained by length of years, and long sustained effort.

CHAPTER IV.

IN THE INFANT ROOM

WHAT can a little mite of five years of age or so do musically? Not much, certainly, considering the length, breadth, and depth of the subject. But comparatively speaking, the *infant* can get through as much work as its elders upstairs.

We have no intention here of giving anything like a set course of lessons in music—there is abundance of material already in print for this purpose. Our object is not to set down a list of things that *ought* to be done, but rather to express our opinion as to *how* and *when* certain things of common practice should be done.

The use of the *Hand Signs* we have always found to be beneficial in teaching the scale sounds in the Infant Room. In this work it will be advantageous if the children are taught to imitate the signs made along with the teacher. The movements give the children additional interest in the work. It will not be necessary for those who are accustomed to teaching in the Infant Room, but to those who are not so accustomed it may be of use to state that, when the children are required to make a movement with the *right hand*, the teacher, standing before the class, should pattern that movement with the *left hand*. Children in a class always imitate the actions patterned to them by moving that side of the body which is directly opposite to that employed by the teacher in front of them. *Hand Sign* practice should precede Sol-faing from the Modulator. The former is the easier of the two ; and we always proceed from the easy to the more difficult.

In the Infant Room the children are not absolutely required to do more than Sol-fa the notes of the Tonic Chord (DOH-ME-SOH-DOH¹) in any order. The best key for this purpose is E^b. When the low SOH₁ is taken, the key of F may be adopted. There is no reason why the children should not go further than this in Sol-faing. Before they are made to do so, however, the teacher should feel perfectly certain that the children have a firm grasp of the notes mentioned, including such skips as the following—s D¹ M—s, M s—which are perhaps the most difficult to do. After these have been mastered, simple step-wise passages may be introduced, such as—D R M—s F M—s L T D¹—F M R D—and so on. It matters not what method or order of introducing the scale sounds be adopted : certain groups of sounds may be employed and others withheld for a time according to taste ; but in our opinion, seeing that the majority of children know the sounds of the scale in regular succession before they come to school at all,

and seeing further that simple step-wise passages occur in every song the children sing, the sooner they are taught to sing such passages in tune the better. Teaching the children to remember short passages, such as those shown above—just as they might remember a tune or melody—will be found to be of great assistance to the children both in their Sol-fa exercises and in their ear-tests.

The notes used in the ear-tests are not expected to be *named* by the children in the Infant Room—they are simply to be imitated by the children singing the syllable *la* to them after the teacher has played them, or sung them to the same syllable. This leads us to say that playing the ear-tests is always better than singing them. The instrument associates no distinct syllable with the sound—the voice does, and this may sometimes mislead the young pupil who is apt to confound the *la* sung by the teacher with the same Sol-fa name. In the case of a male teacher his voice does not give the children a true idea of pitch, his sounds being an octave lower than theirs. This is not by any means an unimportant matter—the smallest detail is of consequence here where the foundation of the subject is being laid. When ear-tests are given by the voice of the teacher the syllable *ah* is better than *la*.

An occasional question as to the Sol-fa names of the sounds used in the ear-tests will prove both interesting and beneficial to the children. But when this is done the sounds should never be employed in any order which the children are not accustomed to Sol-fa them in; and moreover, the sounds should always be within the compass of the children's voices.

It is sometimes astonishing, even here in the Infant Department, how correctly some children are able to *name the sounds* given in an ear-test, and that without the slightest hesitation or effort. On the other hand, there are those who are utterly incapable of naming a single sound correctly, or even with the least approach to correctness. This ability of which we are speaking is a natural qualification, with which some children are more highly endowed than others, and of which some are almost entirely destitute. Of course, a great deal can be done by careful training for the development of this faculty; nevertheless, in spite of every effort on the part of the teacher, a number of the children will be found to pass through the whole of their school life without the faintest sign of improvement.

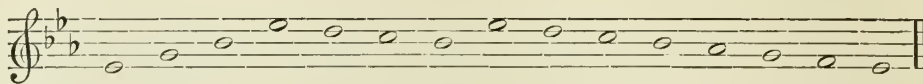
It is interesting to notice the difference amongst children of different localities, in the matter of *quickness of ear*. Children belonging to a school and residing in a district where the streets are narrow and noisy, and where the heavy and constant traffic of all kinds is a continual danger to life and limb, are forced, when out of doors, to keep not only their eyes but their ears as well always on the alert for their own safety. Their sense of hearing, as much as their sense of sight, warns them of the approach of danger, and thus their ability to detect and to recognise the difference amongst sounds becomes acutely sensitive. In such a school we have known the children, even in the Infant Room, to be able to imitate with the greatest of ease any sounds that may be played, including chromatic tones, so long as they lay within the compass of their own voices. Children belonging to a school, and residing in a quieter locality, cannot do this with the same precision and certainty.

The matter of ear-tests, then, is one in which children are not all alike qualified, and for which many are but indifferently so. So long, however, as School Inspectors require so much in this way as they do, so long must the teacher keep pegging away. But it has always seemed to us that this part of the subject swallows up more time than should, under existing circumstances, be given to it—time which might be devoted to other branches of the subject with quite as much, if not more, benefit to the children, affording more satisfaction to the teacher, and assuredly much more pleasure to the pupils.

In the training of the voices in the Infant Room, the first, and indeed the only aim to have in view, should be sweetness and purity of tone. Strength and volume will come with riper years, and need scarcely be thought of in the meantime. It is here that the equalisation of boys and girls voices, so highly desirable and so difficult to attain in after years, should be carefully attended to.

Vocal exercises may be selected according to taste. They need not be of a very varied character—one or two set exercises will be quite sufficient, which, when taken in several different keys, will afford all the variety necessary. The following is one of the best vocal exercises we know :—

FIG. 1.



This exercise is easy, and it is to the purpose. The chordal skips at the commencement lift the voice upwards from the lower to the higher register, without inducing the inclination to drag the former beyond its proper limit, which is such a baneful practice, especially with boys; while the latter part of the exercise leads the upper register gently downwards to the lower sounds—a practice which never can be detrimental, but is often most devoutly to be wished for. It should be seen to that the low notes especially are sung softly. The great danger lies in the low notes being sung loudly: it is when this occurs that the under register is so very apt to be strained upwards. This exercise (Fig. 1) may be begun in the key of C, and taken up a semitone at a time until the key of F \sharp or G be reached. This is not too high, even for the Infant Room, provided soft singing is insisted on.

The question of children's songs opens up a tremendously wide field for consideration. We cannot do more than tread on the very verge of it.

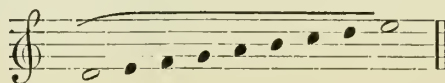
Children's songs may be divided into two general classes, namely, *Educative* and *Recreative*. To the following belong national songs, and others possessing some special technical difficulty. To the latter belong those of a more ephemeral, or of a popular character. The former should be studied as a duty—the latter may be practised merely as a pastime.

We do not say that no pleasure is to be derived from the *Educative* class of songs—by no means. But we do say, that the primary object of those songs is to instil into the mind some particular ideas regarding the application of technical principles, which may be permanent and become useful in after years; or, that the pupil may be possessed of some experience of his native songs, as he might be of his country's history, which, although he learns when is young, can only be fully understood and appreciated in maturer life.

Neither do we say that in the *Recreative* class of songs there is nothing beneficial to the child's musical training. But we do say that the principal purpose of those songs is certainly *pleasure*—transient pleasure, which may, of course, as all real pleasure must do, leave some influence behind it, if it be but the happy recollection of the time when the songs were first learnt.

Taking into consideration the tender voices and the mental capacity of the children in the Infant Room, it will be obvious that our stock of songs belonging to the *Educative* class must be somewhat limited. We do not require songs here to exemplify any particular theoretical or notational point—the Modulator and the pianoforte in the hands of the teacher are sufficient for this purpose. We are therefore left with National songs alone, and of these by far the greatest number are musically beyond the reach of "Infants," so that our choice becomes still more curtailed.

We have already said that in their vocal exercises the children in the Infant Room may be taken from C up to G \sharp . But vocal exercises and songs are two somewhat different things. It is very much easier to sing extreme notes to an open vowel, as in a vocal exercise, than it is to sing the same notes to the mixed syllables of a song. So that, in the present case, and for the purposes of song-singing, it is seldom wise to exceed the following limits :—



This compass would be quite available for class-singing, but, if individual singing were required, in the great majority of cases the upper limit would require to be curtailed by a whole tone.

In the united voices of a mass of children an extreme note, high or low, might be perfectly distinct and effective, and yet perhaps not one individual voice in the whole class could produce the same sound beyond an indefinite whisper. The range of National songs, then, is a serious barrier to their general use in the Infant Room.

It is not always the extreme pitch of a sound that renders it difficult—it is frequently the manner in which the sound is introduced. For example, the highest note in each of the following passages—Fig. II. at *a*, *b*, *c*, might be easily taken, while in the other passages, *d*, *e*, *f*, the same note would present some little trouble :—

FIG. II.

(a) "Last Rose of Summer." (b) "Auld Jo Nicolson,"

(c) "Corn Rigs." (d) "Hundred Pipers."

(e) "Annie Laurie." (f) "Jock o' Hazeldean."

In regard to the foregoing examples (Fig. II.) we have to say that when a high note is led up to *chordally*, as at *a* and *b*, or is touched in passing, as at *c*, it is easier sung than when it is approached by a series of single steps, or is repeated or sustained, as at *d* and *e*, or when it is taken suddenly without any previous note of preparation, as at *f*.

It may seem peculiar, but it is a fact, nevertheless, that an extreme note is more or less difficult to reach according to its place in the scale. High E, for example, is generally found to be heavier in the key of C than in the key of E. Like many other things in music, the reason for this is more psychical than physical.

Songs with awkward or difficult intervals should be avoided here—awkward and difficult for young voices we mean, such as the following :—

FIG. III.

(a) "My love is like a red, red rose." (b) "Tak yer auld cloak about ye."

(c) "Nora Creina." (d) "The banks of Allan Water."

The following songs, if sung on the keys specified, will be found to be as free from the difficulties spoken of as the subject permits :—

Rowan Tree	Key E \flat .
The Auld House	" G.
The Four Maries	" E \flat .
The Harp that once	" D.
The Last Rose of Summer	" D.
Meeting of the Waters	" G.
The Lass of Richmond Hill	" A \flat .
The Bailiff's Daughter	" E \flat .
Home, Sweet Home	" E \flat .

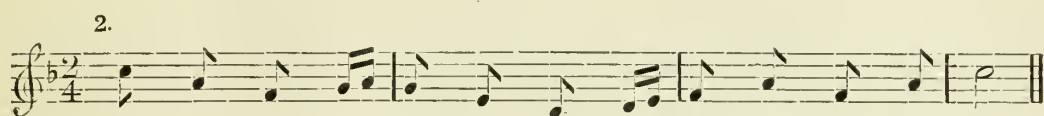
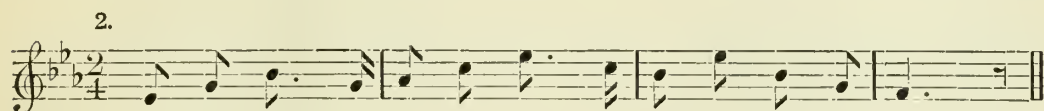
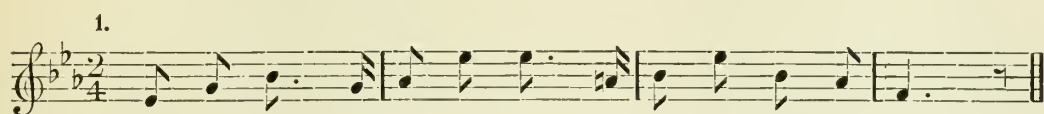
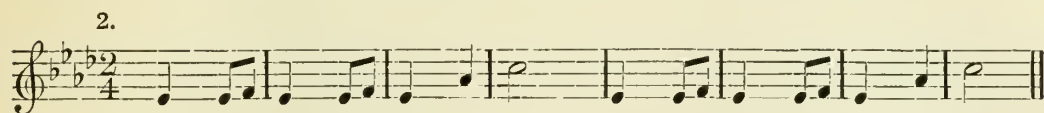
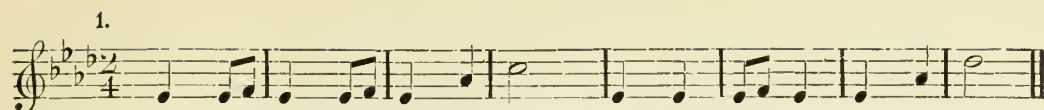
As to Recreative songs their name is *legion*—all kinds, good, bad, and indifferent. It is a mistake to think, as many apparently do, that any kind of combination of words and music is good enough for children. Children are most fastidious in their musical taste, and if a song does not please them, any teacher whose eyes are half open may soon discover their disapproval of it. They may, of course, as a matter of discipline, endeavour to learn it, but the apathetic feeling that prevails when it is being practised, and the perfunctory manner in which it is performed, soon tell the teacher that it is not popular with the children. But if it be a song which the children like, a spirit of enthusiasm, as undescrivable but quite as potent as the electric current, pervades the very atmosphere the moment its name is mentioned.

And what sort of songs do the children like? They like songs that are like themselves—natural, cheerful, unrestrained, spontaneous. To reduce this to definable elements, we might say, songs whose melodies proceed by chordal skips and diatonic steps, with a tripping rhythm, free from technical difficulties, the phrases not too varied, but each leading out from the other as an unmistakable part of the same whole, free from pedantry, and seeming as if breathed forth by the composer in a single breath. As to the words, they must be clearly understandable by the children and of a piece with the music; the subject dealt with must be one with which the children are in thorough sympathy, and of which they have some experience—with no hidden mystery requiring an effort of thought or judgment to be discovered. In short, the words must be childlike, but not, on that account, by any means *inane* or *stupid*. It is not too much to say, that a large per-centage of school songs in common use are trashy, ungrammatical, and senseless, to which if anything equivalent were to be found in an ordinary lesson-book, it would never see the inside of a school-room.

The following are a few phrases (Fig. IV.) illustrating an unwise choice, and showing how they would most likely be sung by the children. Those marked No. 1 are the phrases which exhibit weak construction; those marked No. 2 show the alterations liable to be made by the children, under the influence of the context :—

FIG. IV.





Notes of anticipation are not favourites with the younger children. A passage such as at Fig. V., *a*, being often chordally improved, as at *b* :—

FIG. V.

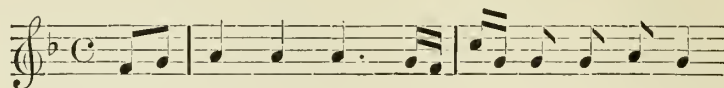


The tune of "Home, Sweet Home" contains passages, which, for the above reasons (although we have given it as an Educative song), would scarcely be advisable in a Recreative song for "Infants"—the passage given in Fig. VI. at *a*, we have frequently heard sung as at *b* :—

FIG. VI.



Peculiarities of rhythm should always be avoided here—the following, for example,



would be more to the purpose if written thus :—



Unless, of course, the melody were an adaptation from some other work ; then, upon no account should there be any change. Such an adaptation would scarcely be advisable in the present case. No music that is adapted should ever be altered. This, however, is but too frequently and injudiciously done. When music selected for adaptation purposes is not found to be perfectly suitable in its original condition, it should not be employed at all.

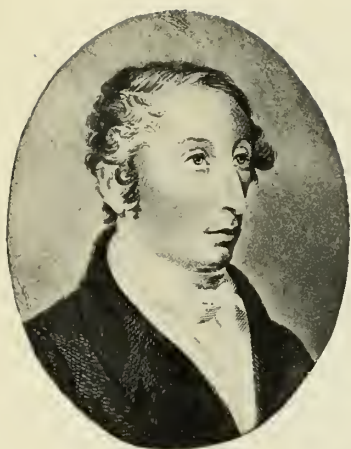
Songs in the Infant Room should always be accompanied. It is a species of training in itself which is unconsciously imparted to the children, and is of immense advantage, provided the piano be in tune. Some mathematically correct musicians tell us that the pianoforte can never be in tune, but if all our singing were as perfectly in tune as a well-tuned pianoforte there would be very little to find fault with.

In the *action-songs* it would be well if the children were taught to depend more upon themselves and less upon their teacher. Their actions are seldom, if ever, gone through, unless the teacher is in front of them and guiding them in the various movements. Of course, it is necessary that the children should all do the same thing at the same moment, but they are made to depend *too much* upon the pattern before them, consequently their actions are always more or less mechanical ; and the idea of some one “pulling the string” considerably impairs the effect in the mind of the onlooker.

CHAPTER V.

THROUGH THE STANDARDS.

It will be suitable here to group the *second* and *third* Standards together. Many of the remarks made in regard to the Infant Room will be applicable to this group. The ear-exercises and the Sol-faing should be conducted on suitably advanced lines—the ear-tests should be *named*, and black-board exercises in *one-pulse*, *two-pulse*, and *half-pulse* tones, including the *sharp fourth* and the *flat seventh* of the scale, should be gradually introduced. The *voice-exercises* need not be extended in compass, but greater care and watchfulness will be required on the part of the teacher, otherwise, harsh singing, and growling sounds lower than their proper pitch amongst the boys' voices, will ruin the general *tone* of the class. Everything of this nature must be stamped out here, if good and pure singing is to be attained in the higher classes. Once allow children to pass this section with a false idea of pitch, an improper use of their registers, and an inclination to sing harshly, and the chances are that these faults will continue, more or less, to the end of the chapter. Now is the time to root them out. For this reason an alto part should not be introduced at this stage—at least, not as a general rule. All the teacher's attention, and the children's too, will be required for the development of *pure tone*, which is of much more importance to the proper training of the children than the ambition of the teacher to have a class singing in *two* parts before it can properly sing in *one*. If anything in the shape



WEBER



BISHOP



PALESTRINA



CHERUBINI



PAGANINI

Great Musicians

of part-singing be attempted at all here, it should take the form of a simple *Round*, which should at first, and for some time, be sung *correctly* and *sweetly* as a single melody before any division of parts is made. Boys who are inclined to sing lower than the proper pitch, and girls too, if such a thing should occur (we have had experiences of *growling* girls, but very rarely), should be made to sit together by themselves, so that, being more immediately under the eye of the teacher, they may be easily watched and checked, otherwise they may contaminate others, and prove a terrible annoyance. Every chance of improvement should be afforded them. They should always sing the *voice-exercises*, and even take part occasionally in practising the songs that are being learned; but, unless they have improved, they should not be allowed to sing in the performance of a song after it has been thoroughly learnt by the class. Occasional individual testing of those backward cases will be necessary.

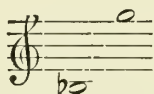
Songs of a more extended compass of notes and of slightly increased difficulty will not be detrimental in this section under judicious management. The following belonging to the Educative class will be suitable :—

The Woodpecker	.	.	.	.	.	Key B?
The Minstrel Boy,	.	.	.	.	.	„ F.
Tom Bowling,	.	.	.	.	.	„ D?
Britannia, the Pride of the Ocean,	.	.	.	.	.	„ G.
Craigielea,	.	.	.	.	.	„ F.
Scots wha hae,	.	.	.	.	.	„ A.

Recreative songs may be selected as in the previous case—action songs should not be entirely excluded in this department; they are even more enjoyed by the children after they leave the Infant Room, seeing that their opportunities of engaging in them are less frequent.

When we come to Standard IV. a classification of the voices into *treble* and *alto* may be made. This is not altogether an easy matter. Children's voices, especially at this stage, cannot be expected to have reached any prominent degree of development; so that extreme notes, either high or low, cannot be looked for with anything approaching *fulness*. In fact, very little difference is found to exist amongst their voices—they are, with but few exceptions, as equally fitted for the one part as for the other; so that if the class were divided without selection into two halves, boys and girls being represented in each half, as far as voice is concerned the arrangement would be found to be just about as suitable as if an individual selection had been made. We know that we are talking what some may consider to be rank heresy; at the same time, we are speaking by the evidence of experience long and strong. There is more required for the alto part than voice: a reading qualification and a power to sustain the part are also necessary, but are not always found in those who, after a deal of trouble, have been chosen for the alto part. Very many of our most serviceable school altos, whose quality of tone could not reasonably be rejected for the part, are as capable of singing treble as the best trebles of the class, and are indeed not unfrequently chosen to sing treble solos.

The average voices of school children, in their undeveloped stage, are *mezzo-soprano*. Therefore *children's music*, in this section at all events, should not exceed B? for its lowest limit and G¹ for its highest. If the compass—



be attended to, and its extreme notes *used sparingly and wisely*, the division of the class into two parts will be more a question of inclination and ability than of voice.

The music sung in this section should not all be in two parts. Songs with two-part choruses should be freely used—the whole class singing the melody in the *verses*. This will help to keep the vocal registers of those who sing the alto part equalised, and will give every one an oppor-

tunity of learning correctly what every one should know, namely, the melodies of our National songs. Almost any music publisher's list will supply abundance of material. The selection of what is suitable must be left to individual taste and circumstances, but in every case it should be seen to that the music is thoroughly suited to the capacity of the voices of the children. Common sense is all that is required to see that the words are equally fitted for their purpose.

Coming to the *Fifth Standard* and upwards, where the voices are beginning to be a little more matured, we may sometimes find a few giving signs of unmistakeable *alto* or *treble* complexion. Even here, however, the division of the class into parts cannot always be left to the few cases of really distinct vocal quality to be met with. The great bulk of the voices will yet be found to remain halting between two opinions, so to speak, and the utility of the boy or the girl has yet, as an expediency, to be decided by other means than that of vocal quality.

In this section songs and other pieces arranged in three parts may *sometimes* be found useful. Three part arrangements, however, are not generally popular, for the very reason that a sufficient number of pure *alto* voices can rarely be found to sustain the lowest part effectively. Where three-part music can be legitimately attempted, it affords good practice; but its accomplishment will depend almost altogether upon the arrangement of the music. It is utterly preposterous to expect juveniles to sing down to G₁ and to sustain that note for a time with anything like distinctness. And yet this is what is required of them in some published arrangements for school use. Here is one selected from a host of printed examples (Fig. VII.) :—

FIG. VII.

1ST and 2ND TREBLES.



Those who arrange music for children should at least consider the capabilities of their voices; but this is not always evident in music arranged for school use.

Sometimes also we find that the alto in a three-part arrangement is nothing but a continual drone on one or two notes, obviously adopted for lack of resource. Such an arrangement is an insult to the intelligence and ability of an upper standard boy or girl of the present day.

When the music is original, the faults which we are speaking of may be easily avoided by any one who knows his business. But when the music takes the shape of a standard melody arranged in three-parts, it may not always be easy to manage the alto part, especially if the melody should happen to be, at any particular point, low in pitch. When this happens, such a melody should not be chosen for three-part harmony, or if it be, it should be reduced to two-parts for a time until the difficulty has been got over, as in the following—(Fig. VIII.) :—

FIG. VIII.

And so on.

Scots wha hae wi' Wal-lace bled; Scots wham Bruce has af - ten led, Wel-come to your go - ry bed—

CHAPTER VI.

MUSICAL WORKS FOR CHILDREN, AND THEIR PERFORMANCE.

THE amount of published music suitable for public performance by school children, or by those attending outside singing classes which now-a-days are so common, has within the last few years assumed enormous dimensions.

Harmonised Songs.—It is scarcely possible to name a national, or a standard popular song, that has not been adapted in one way or other for school or concert use. We have already said the *melodies* of our national songs should be learned by every child. Where, therefore, in the upper classes of a school, or in a juvenile singing class, a national song is used in a harmonised form, its melody should occasionally be sung in unison by all the voices.

Adaptations, for children's voices, of Glees, Part-Songs, and other pieces intended originally for mixed adult voices.—We are not in absolute sympathy with this class of Children's Music. We admit that many of those boiled-down arrangements preserve both the substance and the flavour of the originals in a wonderful degree. But in a great many cases they are but poor substitutes. It is impossible that a composition intended for mixed adult voices can be reduced to the capacity of children, and still retain all its salient features. Such a process is frequently found to be a heartrending humiliation, in no way excusable. It serves its purpose, some may say. What purpose? Is it not often an injustice to the memory of the composer? Is it not frequently liable to create a false impression in the minds of the children, which, when they grow up to know more of the subject, will assume a feeling of having been swindled? Will the recollections of the past, which might otherwise be bright and pleasing, be in such cases obscured by a shadow of deception? Let us give the children, by all means, the best we can in the shape of musical food, whether it be of a theoretical or of a practical kind; but what we do give them, let it be pure and unadulterated, not a spurious imitation.

School Cantatas, Children's Operettas and Kinderspiels.—Nothing in musical composition has so rapidly and so extensively popularised itself as this class of music. All sorts of subjects have been drawn upon to form the librettos of these works—mythical, romantic, historical and prosaic. Fairy queens and princes, sprites, gnomes, personifications of the seasons, the months of the year, the days of the week and the hours of the day, together with a host of other characters, real or ideal. Each class of character has doubtless its own admirers. But it has always seemed to us that works of this nature had the strongest attraction for children where the persons represented had a real existence and a known history, and where the actions taken part in by the performers were illustrations of actual occurrences—parts of past history or incidents, occupations and amusements of everyday life. Of this nature is the latest development of this class of Children's Music—the *Kinderspiel*.*

The music in some of those children's works is sometimes of a nature requiring skilful application on the part of the performers; difficulties of *time*, of *modulation*, and of *interval* being frequently employed. But where these have been carefully considered and judiciously planned by the composer, their difficulties will be found often to lie on the surface only. The execution of music so devised will always be found, no matter what its seeming difficulties may be, to be easier and more interesting to the children than that which is thoughtlessly and unsystematically constructed. The latter to a mere superficial observer may appear to be comparatively simple; but when it comes to be practically tested, it is often found to be both awkward and pointless.

* A form of which Mr. Grieve himself is the creator, and of which the following works from his pen are excellent examples:—"Old Friends with New Faces," "Don Quixote," "Playmates," "Dan the Newsboy," "Bonnie Prince Charlie," "Rob Roy," "Day of Rest and Gladness."—EDITOR.

The selection of a musical work for children's performance should never be hastily nor carelessly made. The teacher should be absolutely certain as to its proper nature, and thoroughly convinced as to its fitness for his purpose before he finally decides, or else he may find, which is a common experience, before his class have got half through the practice of it, that he has made a fatal mistake.

As to the words of children's musical works, we are afraid that too little attention is paid to them by teachers. The words, and the subject thereof, should always be such as may be thoroughly understood and appreciated by the children. To put words of deep poetic mystery, grandiloquent phraseology, or subtle paradox into the mouths of children is nothing short of burlesque. It can be of no material advantage to the performer, and can never win more than the *feigned admiration* of an audience. Everything of this nature, unless it be a *classic*, and calculated to become an abiding factor in the child's future education, is out of place; and while it may prove the scholarship or flatter the vanity of the teacher(?), it hinders and cramps the efforts and falsifies the position of the child.

A word or two regarding the principal characters in the performance of children's musical plays. It is not the most anxious and the most self-possessed, nor those who are recommended by their companions or by their parents as being good singers, clever actors, and otherwise highly gifted, that are always found to be the best. The teacher should be chary about accepting unconditionally the services of any one on the strength of the above recommendations. They may have sung at penny concerts and taken principal parts in similar works before; but our experience of such prodigies is, that they are oftener than otherwise *failures*. They are self-willed, intractable, conceited, and often thick-headed. The quiet retiring child, the child who does not know, when asked, whether she could do the part or not, but who says she will try her best, is much more likely to be more successful than the former, provided, of course, she is known to have ordinary capacity in a general way. Children of this kind are likely to improve—they will follow the teacher's instructions instead of their own caprice. They may sometimes be slow—so slow indeed that the teacher may despair of the result. But the result comes—their part is learned, and that with a sureness that will remove the teacher's gravest fears in the future.

Every action to be performed by the child, and every word to be spoken by the child on the platform, must be subjected to the approval of the teacher during one or other of the rehearsals. It is right enough that the child should be allowed some little scope in *making his part*, but many are apt to overdo it. No gesture should ever be allowed that is not in conformity with the strictest propriety, and no words should ever be spoken on the platform which the lips of a child should not utter, and which the purest feelings of childhood may not endorse. This advice is not unnecessary. We have known cases where, during performance, a blush has been brought to the cheek of the conductor by the neglect of these precautions.

The following are the names of some of the principal publishers of Children's Music, from whom catalogues may be had on application:—Messrs. Kohler & Son, Edinburgh; Messrs. J. & R. Parlane, Paisley; Messrs. Bayley & Ferguson, Glasgow; Messrs. Novello, Ewer & Co., London; Joseph Williams, London; Forsyth Brothers, London; Messrs. Curwen & Son, London.

CONGREGATIONAL MUSIC.

BY J. S. ANDERSON, MUS. BAC., OXON.

SINGING on the part of the congregation may be said to have had its origin with the Protestant Reformation. The Reformers early recognised the importance of Congregational music; and the influence of song in maintaining the enthusiasm and fervour of the people, in the Protestant movement, cannot be overestimated. In Germany the hymns of Luther became wedded to the music of the Chorale, and in England and Scotland the metrical versions of the Psalms, by Sternhold and Hopkins, Rous, Tate and Brady, took firm hold and became indelibly associated with the religious life and worship of the people. The tunes sung to these—and which, in many instances, are still in common use—were in some cases importations from foreign sources, in many the product of native composers, and in some others, probably, secular melodies already familiar to the people.

In Scotland the metrical psalms formed no unimportant element in the national history, giving expression to the patriotism as well as the religion of our ancestors. Sung by the Covenanters at their secret gatherings on moor and glen, in the field before the battle, by the martyr at the stake, by generations in the worship of the sanctuary, they are rightly regarded with veneration and regard, and still worthily form part of Presbyterian worship.

Instrumental Accompaniments.

The organ, from the sustained grandeur and solemnity of its tones, has been recognised from the earliest ages as the instrument of all instruments peculiarly suitable for the service of the Church, irrespective of language or creed.

The use of the organ, as an accompaniment to singing, has always been the custom of the German Protestant Churches. "The custom of accompanying chorales on the organ, and of playing and writing what were called figured chorales, caused great strides to be made in the development of harmony and counterpoint, and also in the art of playing the organ; so that by the end of the seventeenth century Germany possessed the finest school of organists in Europe, one also not likely to be surpassed in modern times."* In the English Church, after the Reformation, the organ was for some time in abeyance, but early reasserted itself. In the Scottish Presbyterian Churches, however, it is only within the last thirty years that the organ has been recognised as a suitable adjunct of Divine worship, dating from the year 1865, when, in spite of the most strenuous opposition, an organ was introduced by Dr. Robert Lee into his church of Old Greyfriars, Edinburgh. Dr. Lee also published a work on "Reform of Worship in the Church," in which he contended that the then aspect of the Scottish Church and her services was a "caricature of the Church as it was designed and ordered by the first Reformers, and that the reforms he advocated only tended, for the most part, to restore those customs and practices which the fathers of presbytery thought expedient, and which they established and themselves practised."

Other churches throughout the country quickly followed the lead of Old Greyfriars; and, in 1894, when the writer had occasion to make inquiry, it was found that in Edinburgh,

* Groves' Dictionary, article "Chorale."

instrumental music was in use in all the Parish Churches without exception, in most of the United Presbyterian Churches, and in a few but rapidly increasing number of the Free Churches.* The now general use of instrumental music has had an important bearing on Congregational music, and has opened up a wide field of possibilities. In regard only to the maintenance of pitch and the education of the musical ear of the people, its influence must have been most beneficial. The congregation accustomed to the organ, sings without serious flattening; whereas, under the precentor, it was a common occurrence for a tune to fall in pitch, a third, or even more, during the singing of a long psalm or hymn, the custom indeed being to pitch the tune high to make allowance for this tendency. The disappearance of the old-fashioned precentor—too often with the narrowest views and the smallest knowledge of music, and whose principal recommendation was that he had a voice “that filled the kirk”—cannot be regretted. In exchange, we have now the services as organists and choirmasters, both in the single and in the dual capacity, of a constantly increasing number of trained musicians—men who are making music their life's work—of culture and eminence in their profession, whose influence is wider than the mere routine of Sunday duty, and who are gaining for the church musician a position and professional status which were undreamt of formerly.

The subject of organ accompaniment is dealt with separately, so that it need not be further alluded to here. The tendency of the modern organist seems, however, to be to play far too loudly, and it is possible that this may account for any lingering prejudice which still exists against the use of the organ. Errors of judgment in this respect are hardly to be wondered at, however, considering how awkwardly many organs are arranged, making it impossible for the player, from his position at the key-board, to realise the effect which the organ produces in the building. Organists would do well, however, to remember that their function is to give a background of organ tone—to sustain and accompany, not to overwhelm the singers.

Congregational and Choir Singing.

In our principal church-choirs we have now the services of qualified vocalists, who, for the most part, bring to the discharge of their duties that musical intelligence and taste which is acquired by training and study; and some think that this tendency is against the best interests of Congregational music, and opens the door for the professional quartet of American churches, which monopolises the whole singing, leaving the congregation as listeners throughout. While holding strongly that worship-music must, in the main, be the act of the congregation, and of such a kind that the ordinary worshipper can join in, we may, however, point out that, as regards music, the receptive faculty in our congregations has been too little thought of hitherto, and that if an audience may be powerfully affected by a well-chosen solo, the same thing must, with equal justice, be allowed for the well-trained choir; and the fact that the anthem now forms part of the church service, where the available resources admit of it, is evidence that the musical taste of congregations in this respect is being raised and educated. “A congregation may join silently in praise as they do in prayer; they may receive the teaching of the subject so interpreted for them by the choir as they receive the Scripture lessons and sermon; and the music of an anthem is likely to be sung more expressively by a trained choir than by a mixed congregation.”†

The suggestion that anthem music is a mere display on the part of choir and organist begs the whole question; and objectors of this kind might, with equal propriety, debar their clergymen from any attempt at rhetorical effect in the pulpit as savouring of vanity. If music claims a definite place in our church services, we should be prepared to render our best efforts, in the right spirit, for the worship of the Most High.

* The U. P. Synod gave permission to their congregations to use instrumental music in 1872. The Free Church did not grant a similar liberty till 1883.

† Preface to Scottish Anthem Book (1891).

Choirs and Musical Associations.

The employment of paid singers has at times occasioned controversy ; but it is difficult to see what principle is involved against the payment of our singers any more than against the payment of any other official servant of the church. Even if an equal standard of efficiency could be obtained from voluntary singers, it will be found impossible to exact the same regularity of attendance at practisings and services ; and from this cause alone the musical service would ultimately suffer. Few churches, however, care to expend what is necessary to maintain a completely paid choir, so that the custom of a partly paid and partly voluntary choir is becoming increasingly common, and works well in practice. By having a backbone of, it may be, only a quartet of paid singers, the choirmaster is secured to some extent against the irregularity or caprice of the amateur section, and can, as a rule, make his own terms with these as a condition of admission to the choir, in a way which would be impossible if he had to rely on their help alone. Boys voices are not used to any extent in the choirs of Presbyterian Churches. The general usage is that of mixed choirs ; and only in some exceptional cases is special provision made for the training of a boys' choir.

In many churches besides the regular choir organisation, Musical Societies exist, with the object of stimulating and improving the musical culture and ability of the members. In so far as these do not interfere with the object for which the choir exists, they are to be commended. Besides the work of the choir proper, a Cantata or Oratorio is generally practised ; and this, while maintaining the interest of the members, furnishes valuable experience in choral singing. The danger, probably, is that the choirmaster or conductor may come to attach superior importance to this choral practice, and that the work of the choir proper should be relegated to a second place. A congregational practice, however, which aims at confining itself exclusively to the music required for the church services, will be apt to lose in interest as the work becomes familiar, and will require to be supplemented by additional musical work if the interest and the attendance is to be kept up.

Part-Singing in the Congregation.

Good part-singing on the part of a congregation is rarely heard, although the fact that singing and reading music at sight are now taught in all our elementary schools, encourages us to hope that improvement in this respect is only a question of time. The facility which some people have in extemporising a "seconds" or a "bass" in defiance of all the received canons of counterpoint, and the disinclination to devote that amount of time and attention which would enable them to sing their part "decently and in order," militate, in the meantime, against a better state of things. In this connection it is suggested that our choirmasters might with advantage devote more attention, and give more encouragement to unison singing on the part of the congregation, where the compass of the tune admits of it.

Selection of Psalms and Hymns, Choice of Tunes, &c.

Usually the selection of psalms and hymns lies with the officiating clergyman ; and these are mostly chosen with reference to the words only, as being pertinent to the subject of the sermon or address. The choice of tunes is left to the choirmaster ; but, as most modern Hymnals provide fixed tunes for each hymn, there is probably little choice left him in the matter. When there may be one or more suitable hymns, however, the question of which tune is likely to go best is certainly one which ought to receive consideration ; and ministers would do well to more frequently consult their organists in regard to matters of this kind.

The choice of a suitable Anthem should be left to the organist. He knows best what the merits of the composition are, and what the musical forces under his command are capable of doing well. While this is so, it must be remembered that an entirely independent choice of Anthem, without reference to the tone of the service generally, might be entirely out of place, and jar on the best feelings of the congregation. A modicum of good sense on the part of minister and organist, and a cordial understanding between both, are at all times necessary; and where this is found there is little reason to fear that any incongruity will arise.

Chanting.

Much attention has been directed of recent years towards the rendering of the psalms in their pure and natural form; and the chanting of the prose psalms has now become so general, that it may be regarded as an integral part of Congregational music. Prose chanting perhaps presents greater difficulty to the congregation, owing to the unrhythmical part of the chant (the recitation), and consequently the position of the accent, varying in each verse. Most of the prejudice which still exists against chanting will probably be found owing to the tendency which exists to chant too fast, and to convert that part of the verse which has to be sung to the reciting note into a "gabble." Perfect familiarity with the words is indispensable in good chanting, so that where the practice is introduced for the first time, it is well to limit the selection of psalms until they become familiar to the congregation. The fact that the *Te Deum*, *Magnificat*, &c. (which are in ordinary use), are usually sung heartily, shows that the difficulty is purely that of unfamiliarity, and that there is no reason why an intelligent congregation should not join as heartily in the prose psalms as in the more rhythmical hymns and metre psalms.

"The incessant fire of psalmody, 'the flame of devotion,' will not burn less brightly when lighted by the songs of Christendom in their short and unmetrical form, and we cannot display too great a zeal to forget unwise prejudices or to open the door to new intelligences. If it be delightful to sing the songs of David in the elastic forms of modern poetry, and to the tunes of modern feeling, it will not be less so to wake up the echoes of a responsorial voice, and raise up the song which the associations of centuries and the truthfulness of pure art will for ever render holy and endearing. It is presumed the bonds of metre are not to be manacles of belief; and a hymn from the Old Testament, or a doxology from the New, can scarcely be less to edification than when moulded into the fatal facility of octosyllabic verse. Some beautiful music has been associated with these psalms, hymns, and prayers; and it is trusted that they may be sung in Divine worship much oftener than has been the practice up to the present time. The great charm of congregational singing is the simultaneous enunciation of the syllables, all marching plump on the word in a vigorous unity. Nothing will contribute sooner to further this end than the practice of prose psalm singing."*

Speed, Expression, and Phrasing.

The rate of singing varies very greatly in different churches. Formerly Congregational singing generally was much slower than it is now; and the improved taste which has shorn our psalm tunes of the vulgar grace-notes which were common fifty years ago, has also led to a quicker and more animated style of singing. Chorales and psalm tunes will always be found to be sung more slowly than hymn tunes; and a large congregation will sing more slowly than a small one, although the rate of singing of the same congregation will, for many reasons, be found to

* From Prefatory observations to the "Comprehensive Tune Book," H. J. Gauntlett, Mus. D.

vary very considerably at different times. A very average rate of speed for a psalm tune is $M \text{ } \text{♩} = 54 \text{ to } 60$. Hymn tunes go frequently very much faster—depending on the kind of expression which is necessary—but the practice of excessively quick singing, which finds favour in some quarters, is not, in the interests of congregational music, to be commended.

Most modern Hymnals contain expression marks, and this must be regarded as a distinct advantage, securing, as it does, a unity of intention on the part of the singers, which is of the greatest importance.

Opportunities for expression are greater in the emotional melodies and free harmonies of the modern hymn tune than in the statelier harmonies and more syllabic forms of the chorale and psalm tune ; but where hearty congregational singing exists, the choir-master will do well to aim at broad effects rather than at too great refinement of expression. When the organ and choir sink to *pp.*, the tendency will be for the congregation to drag the time and flatten in pitch, and all good effect will be lost. While, therefore, observing broadly the gradations of tone indicated, it will be advisable at all times to preserve a distinct lead on the part of the choir, so that *tempo* and pitch may both be well maintained.

Well-accented singing will also help much towards attaining this end, as even in *piano* passages, if the accents are firmly marked, a better hold will be kept of the congregation, and dragging prevented.

Accurate *phrasing* and distinct *articulation* are also of the utmost importance ; and this can best be attained by careful study of the words, the punctuation and accent of which will be the best guide as to the proper phrasing. The expressive *reading* of the words at the weekly practice will be helpful ; and in no case should they be slurred over or treated as of secondary importance. The points for taking breath should be noted, as it will be found that these may vary very considerably in different verses. Breath should be taken only at a punctuation mark, and the general rule, that a line may be sung in a breath, is good. When, however, a point does not occur at the end of a line, it is necessary to breathe at a convenient point in the middle of the line, and carry on the sense of the words without a break from the end of that line to the beginning of the next.

Conclusion.

“Let us beware,” says an early writer, “of drawling in our singing—let us sing with a full and clear voice, taking care to commence together and break off together. No one should dwell on the notes, but each pass on at one and the same time. Nor ought any one to venture on beginning before the others, nor on outstripping them, nor on stopping after them to draw breath or lay stress on a note. Let us keep our ears open, so as to sing and all stop at the same moment. We admonish you to attend upon the Lord in Divine service with alacrity as well as reverence, not lazily, yawning like people half asleep ; not grudging your voices, nor cutting off your words in the middle, nor skipping whole ones, nor pronouncing them in a mincing or affected manner, but giving out the words of the Holy Spirit in a manly strain and spirit.”

THE HISTORY OF MUSIC.

By WILLIAM DALY, JUNR.

(CONTINUED.)

CHAPTER X.

BEETHOVEN

WITH Ludwig van Beethoven (1770-1827) the dynasty of genius, commencing with John Sebastian Bach, comes to an end. Like Bach, Beethoven represents in himself at once the consolidation, as it were, of the knowledge of the preceding generations, and the opening of a new period in musical history ; for, vastly indebted as the music of to-day is to Bach, Handel, Gluck, Haydn, and Mozart, still, modern musical development dates from Beethoven, and it is almost impossible to imagine modern musical art divested of his influence.

The son of a tenor singer in the chapel of the Elector of Cologne, at Bonn, Beethoven spent his early years amid surroundings to outward seeming less favourable to artistic progress than fell to the lot of almost any of his great predecessors. After receiving a few lessons from his father, Beethoven studied for a time under the organists of the Electoral Chapel, Van der Eeden, and Neefe. Under these teachers he progressed slowly, gaining most of his knowledge, however, through his own exertions rather than through those of his teachers: indeed, Beethoven as a youth appears to have been of a singularly unteachable disposition,* for neither Haydn, under whose charge he was subsequently put by the Elector (1792), nor Albrechtsberger, to whose guidance he afterwards transferred himself (1794), appear to have been able to derive any satisfaction from his work. From 1792 Beethoven made Vienna his headquarters. While he studied composition under Haydn and Albrechtsberger, with small satisfaction to either teacher, he had already made a name in the Austrian capital as a pianoforte-player ; indeed, in his early years everything seemed to point much more decidedly toward his success as a pianist rather than as a composer ; and Mozart, after listening to his improvisations, had predicted great things of him.

In 1795 Beethoven made what might be styled his first public appearance as a composer, publishing in that year the three pianoforte trios marked Op. 1, and the three sonatas for the same instrument, marked Op. 2, and dedicated to Haydn.† In this year, also, he played one of his early pianoforte concertos at a public concert in Vienna. Between 1797 and 1801 he published the celebrated septet ; his first symphony (C major) ; the C minor pianoforte concerto ; the six string quartets marked Op. 18 ; several sonatas, among them being the "Sonata Pathétique ;" the song "Adelaide," and a number of minor pianoforte compositions.

Between 1802 and 1804 he produced the sonatas Ops. 26 and 27 ; the D major symphony,

* That is, in the sense of objecting strongly to doing things as *other people* would wish them to be done.

† He had really published many compositions before the appearance of these trios and sonatas, but with his characteristic spirit of stern self-criticism, he appears to have been desirous of thrusting these earlier efforts aside as unworthy of further consideration.

and the "Eroica" symphony; the oratorio "The Mount of Olives;" and the "Kreutzer" sonata, for violin and piano.

During the succeeding five years (1805-1810) there appeared his only opera, "Fidelio;" a further number of sonatas and quartets; the fourth, fifth, and sixth symphonies ("Pastoral"); the Mass in C major; the *Coriolanus* and *Leonora* overtures; two pianoforte trios; the fantasia for piano, orchestra, and chorus; the violin concerto; and the *Egmont* music.

To the last seventeen years of his life (1811-1827) belong the great B \flat major trio, and the *Ruins of Athens* and *King Stephen* music (1811); the seventh and eighth symphonies (1812); the pianoforte sonatas, Op. 101-111 (1815-1822); the *Missa Solemnis* (1822); the "Choral" symphony (1823); and the string quartets Op. 127, 130, 132, and 135 (1824-1826).

Beethoven's compositions group themselves into three characteristic periods. Of these, the first, embracing the compositions produced between the years 1790-1803, is sometimes called his "Haydn and Mozart" period, inasmuch as it betrays the influence of those masters, and a certain suggestion of the smooth, facile workmanship of the eighteenth century. Even in the earliest of the compositions of this "first period," however (reckoning from Op. 1, that is), there is a directness and freedom of expression which has nothing to do with eighteenth century modes of thought, and which foreshadows the mature Beethoven of the "Eroica," the C minor, and the seventh, symphonies.

To Beethoven's second period belong the works written between the years 1803-1816. This was the happiest period of his life: he was now at the height of his glory as a public man, and bodily infirmity and domestic unhappiness, though they were already both giving him ample cause for anxiety, had neither of them as yet sufficient power to completely overshadow his whole existence.

The "third period" covers the last eleven years of his life, when, hopelessly deaf, ill, haunted by all sorts of real and imaginary anxieties, eternally quarrelling with worthless relatives, he must have felt himself almost entirely shut off from sympathy and appreciation—a veritable prisoner within himself.

Viewing Beethoven's work as a whole, what strikes one first is the vast preponderance of compositions of the sonata kind—sonatas, trios, quartets, and symphonies, all of which are, after all, only sonatas, designed to be played by varying combinations of instruments. There were many reasons for this preponderance of the sonata-form, with its wide possibilities as a vehicle for intellectual expression. For very nearly two centuries harmonic, as opposed to contrapuntal form, had been developing steadily, and when Beethoven appeared, the sonata, which is the highest form of harmonic music, was already an established art-form. Whatever course of life he may have looked forward to as a youth, or whatever ambitions he may have cherished, it is impossible to say, for a man's private ambitions and the obvious bent of his genius by no means always point in the same direction; still Beethoven was essentially a pianist, and it was as such that he first attracted attention. This was sufficient of itself to turn his mind towards the sonata, and when his genius as a composer developed, not after the facile or patiently laborious manner of his great predecessors, according to their varying dispositions, but in a dogged, strenuous way, characteristic of everything about the man, it was to the sonata-form that he naturally turned for his most congenial vehicle of expression. Again, Beethoven was a man of a very different mental calibre from his predecessors. With the exception, perhaps, of Bach, he appears to have been of a more vigorous and original intellectual cast, as regards things exterior to music, than any of them. In exact knowledge he may have been inferior to both Handel and Gluck, for his general culture seems to have been acquired in a very haphazard way; but mentally he was their superior. While the earlier masters' ideas moved well within the boundaries of their caste, Beethoven stands forth as a thinker; and it is easy to imagine him, under other conditions, attaining to eminence in some field of intellectual activity other than music. Finally, the period in which he lived and worked had a great influence on him: the Revolution was making itself felt in every corner of Europe; and Beethoven's

warm sympathy with its doctrines, while not of a kind to seriously endanger the stability of the house of Hapsburg, was quite sufficient to very materially influence his art-work and that of his successors. Accepting the forms of the earlier masters, he expanded them in various ways as his purpose demanded—at once extending the scope of movements and making their contents more concise and directly expressive; making use of the scherzo in the sonata-form in place of the old minuet; employing more subtle and striking modulations, using a larger orchestra with greater boldness and originality—doing all these things, however, without disturbing the general balance and proportion of an art-form, so that—"the lover of strong impressions finds all he longs for, while the worshipper of abstract perfection in art rests satisfied that Beethoven was essentially a master of form."

The following extract from an old book of travel* presents a vivid picture of Beethoven at about the age of fifty. The writer does not appear to have cared very much for music, but there is a certain dispassionate exactness about his description which makes it valuable, and justifies its insertion in full here:—

"Beethoven is the most celebrated of the living composers in Vienna, and, in certain departments, the foremost of his day. Though not an old man, he is lost to society in consequence of his extreme deafness, which has rendered him almost unsocial. The neglect of his person which he exhibits gives him a somewhat wild appearance. His features are strong and prominent; his eye is full of rude energy; his hair, which neither comb nor scissors seem to have visited for years, overshadows his broad brow in a quantity and confusion to which only the snakes round a Gorgon's head offer a parallel. His general behaviour does not ill accord with the unpromising exterior. Except when he is among his chosen friends, kindness or affability are not his characteristics. The total loss of hearing has deprived him of all the pleasures which society can give, and perhaps soured his temper. He used to frequent a particular cellar, where he spent the evening in a corner, beyond the reach of all the chattering and disputation of a public room, drinking wine and beer, eating cheese and red herrings, and studying the newspapers. One evening a person took a seat near him whose countenance did not please him. He looked hard at the stranger, and spat on the floor as if he had seen a toad; then glanced at the newspaper, then again at the intruder, and spat again, his hair bristling gradually into more shaggy ferocity, till he closed the alternation of spitting and staring, by fairly exclaiming, 'What a scoundrelly phiz!' and rushing out of the room. Even among his oldest friends he must be humoured like a wayward child. He has always a small paper book with him, and what conversation takes place is carried on in writing. In this, too, although it is not lined, he instantly jots down any musical idea which strikes him. These notes would be utterly unintelligible even to another musician, for they have thus no comparative value; he alone has in his own mind the thread by which he brings out of this labyrinth of dots and circles the richest and most astounding harmonies. The moment he is seated at the piano, he is evidently unconscious that there is anything in existence but himself and his instrument; and considering how very deaf he is, it seems impossible that he should hear all he plays. Accordingly, when playing very *piano* he often does not bring out a single note. He hears it himself in the 'mind's ear.' While his eye, and the almost imperceptible motion of his fingers, show that he is following out the strain in his own soul through all its dying gradations, the instrument is actually as dumb as the musician is deaf.

"I have heard him play, but to bring him so far required some management, so great is his horror of being anything like exhibited. Had he been plainly asked to do the company that favour, he would have flatly refused; he had to be cheated into it. Every person left the room except Beethoven and the master of the house, one of his most intimate acquaintances. These two carried on a conversation in the paper-book about bank stock. The gentleman, as if by chance, struck the keys of the open piano beside which they were sitting, gradually began to run over one of Beethoven's own compositions, made a thousand errors, and speedily blundered one passage so thoroughly, that the composer condescended to stretch out his hand and put him right. It was enough; the hand was on the piano; his companion immediately left him, on some pretext, and joined the rest of the company, who, in the next room, from which they could see and hear everything, were patiently waiting the issue of this tiresome conjuration. Beethoven, left alone, seated himself at the piano. At first he only struck now and then a few hurried and interrupted notes, as if afraid of being detected in a crime; but gradually he forgot everything else, and ran on during half-an-hour in a phantasy, in a style extremely varied, and marked, above all, by the most abrupt transitions. The amateurs were enraptured; to the uninitiated it was more interesting to observe how the music of the man's soul passed over his countenance. He seems to feel the bold, the commanding, and the impetuous, more than what is soothing or gentle. The muscles of the face swell, and its veins start out; the wild eyes roll doubly wild; the mouth quivers, and Beethoven looks like a wizard overpowered by the demons whom he himself has called up."

* "A Tour in Germany, and some of the southern provinces of the Austrian Empire, in the years 1820, 1821, 1822." By John Russell, Esq. 2 vols.

In a brief sketch like this, it is possible to do little more than indicate the outstanding points in the development of musical art, with possibly here and there a somewhat more detailed consideration of some particular period or composer, according as one or other may seem likely to prove of interest to the general reader. As we come nearer to our own time, however, we encounter the names of a number of musicians who, while the influence they exercised over the progress of musical art cannot be said to have been of vital importance, as Mozart's or Beethoven's were, was always important, and sometimes very great.

Taking the years covered by the lives of Mozart and Beethoven (1756-1827), we meet with a great number of musicians, composers, and executants of merit. The executant's art dies with him, or lives only in the suggestions it affords the composer of his time; but there are very few of the minor composers of the age of Haydn, Mozart, and Beethoven, whose works have not suffered more or less severely at the hands of Time, and there are many whose compositions have been completely forgotten.

Taking a rapid survey of the more well-remembered names of the period, we find among the Italians Viotti (1753-1824), the violin virtuoso, whose concertos rank among the classics of the violinist's art; Cimarosa (1749-1801), and Paisiello (1741-1815), opera-writers of the Neapolitan School; Salieri (1750-1825), also a writer of operas, but who is now chiefly remembered as Mozart's rival, and, to a certain extent, Schubert's teacher; Paer (1791-1839), another writer of forgotten operas; Clementi (1752-1832), who still lives in his lucid, elegant pianoforte compositions; Spontini (1774-1851), the composer of "*La Vestale*;" Cherubini (1760-1842), the greatest of the Italian composers of the eighteenth century, who produced his first opera when Mozart was about twenty-four (1780), and died in the year which witnessed the first production of "*Rienzi*" (1842); and lastly, Rossini (1792-1868), Donizetti (1797-1848), and Bellini (1801-1835), whose works for a time cast those of almost every other composer into the shade. Full of fascinating melody, the operas of these writers drove all the world wild with delight in the early half of the present century.

Among the Germans there are—Albrechtsberger (1736-1809), theorist and composer, whose theoretical works have outlived his compositions; Vogler (1749-1814), composer and organist; Winter (1754-1825), and Pleyel (1757-1831), both prolific writers, but of whose works the latter's violin duets are about all that are familiar to the present generation; Spohr (1784-1859), great violinist and composer, the length of whose career, whose services to violin-playing, and the position his compositions still maintain, entitle him to be ranked as belonging to a period later than the one at present under consideration. Lastly, we may class together the pianists and composers—Dussek (1761-1812), J. B. Cramer (1771-1858), Hummel (1778-1837), Kalkbrenner (1784-1849), and Moscheles (1794-1870)—all of whom exerted a great influence upon pianoforte-playing, and whose compositions, while they may no longer be hailed as inspirations, endure honourably as educational classics.

Among French musicians there are to be noted—Gretry (1741-1813), Leseuer (1760-1837), Mehul (1763-1817), Boildieu (1775-1834), and Herold (1791-1833), writers of opera; also R. Kreutzer (1776-1831), and Baillot (1771-1842), whose reputations survive as writers of violin studies.

CHAPTER XI.

ENGLISH MUSIC AND MUSICIANS OF THE EIGHTEENTH CENTURY

WHILE the premature death of Purcell and the tremendous influence of Handel, combined, seriously affected the development of a genuine British School, there were still a number of English musicians during the eighteenth century, who strove, and not altogether unsuccessfully,

to hold their own amid the counter attractions of foreign talent. Setting aside certain styles of composition in which our native composers merely achieved characterless imitations of Continental models, there remain other forms of musical art in which they distinguished themselves greatly: these are services and anthems in connection with the Anglican ritual; and the glee, perhaps the most characteristically national musical art-form we possess.

Taking, first of all, the writers of Church music, we have Dr. Maurice Greene (1696-1755.) Greene received his early training in the choir of St. Paul's Cathedral. After holding organistships at two City churches, he was appointed organist of St. Paul's in 1718, and in 1727 he succeeded Dr. Croft at the Chapel Royal. In 1730 he became Professor of Music at Oxford. His principal work is his "Forty Select Anthems," published in 1743. Our next Church writer is Dr. William Boyce (1710-1779). Like Greene, whose pupil he was, Boyce was also a St. Paul's choir boy. Boyce wrote a great deal of music, not only for church use, but for the concert-room and the theatre as well. He is principally remembered, however, in connection with the great collection of English cathedral music of the preceding two centuries, which Greene had projected and he himself completed. William Jackson, of Exeter (1730-1803), was popular as a composer in his day, although possessed of little merit. Lastly, Jonathan Battishill (1730-1801), another St. Paul's choir-boy, produced some magnificent anthems.

It is not known who wrote the first glee, or glees, but about the first professed glee-writer of whom we have any certain record is Dr. Arne. In the early part of the last century there were a number of clubs and societies in existence devoted to the practice of glees, catches, canons, and rounds. Prizes were offered by these glee clubs for the best specimens of this style of writing, and among others who distinguished themselves in these competitions were Dr. Benjamin Cooke (1734-1795), Lord Mornington (1735-1781), Samuel Webbe (1740-1835), and Dr. John Callcott (1766-1821).

CHAPTER XII.

THE ROMANTICISTS.

AFTER Beethoven, at once the last of the group of great classical masters belonging to the eighteenth century, and the apostle of nineteenth century musical art, we come to a group of lesser masters, his younger contemporaries and immediate successors. The composers whom we include in this group are Carl Maria von Weber (1786-1826), Franz Schubert (1797-1828), Louis Spohr (1784-1859), Giacomo Meyerbeer (1791-1864), Felix Mendelssohn-Bartholdy (1809-1847), Robert Schumann (1810-1856), and Frederic Chopin (1809-1849). As representing a later development of the principles put in practice by these writers, we may add also the names of Hector Berlioz (1803-1869), and Richard Wagner (1813-1883).

The writers of this new group are styled Romanticists, because their works, in varying degrees according to each composer's individual temperament, are the musical expression of that Romantic revival which, in the early part of this century, affected every department of art and literature. The Romantic movement began in Germany, and might be described as a reaction from the doctrines of the Revolution, induced by the excesses to which the attempt to put the same doctrines in practice had led. Coupled with this reaction from Republicanism was the outburst of patriotism and national feeling evoked by the struggles of the German War of Liberation. The reaction from Republicanism impelled men to seek inspiration in an artistic conception of the Middle Ages, a period in every respect diametrically opposed to Republicanism in any shape or form, just as in the days of the Renaissance the reaction from ecclesiasticism

drove men to find their ideal in the antique world ; and the Napoleonic wars infused the spirit of nationalism into the movement.

When we come to compare the aims and methods of the Romanticists with those of Beethoven, we find the two elements of mediævalism and nationalism very prominent. Beethoven, although he is certainly the father of modern music, was too much of a classic to allow motives exterior to abstract art to bulk very largely in his works, and his comparatively few suggestions of "programme," when they do not deal with nature-painting, as in the "Pastoral" symphony, impress us as being thoroughly in accordance with the severe ideals he cherished, and which are more than hinted at in the circumstances connected with the production of the "Eroica" symphony. Finally, as regards the nationalistic factor in the Romantic movement, all the great masters of the eighteenth century, as indeed every composer worthy of the name, expressed, and expresses, his nationality in his work, for the simple reason that he cannot do otherwise without being deliberately untrue to every instinct of his nature ; but it is not until we come to Weber and his fellow-Romanticists that we find the national element in music (the use of which Mozart foreshadowed in "Die Zauberflöte") fully employed.

When we come to consider the artistic relationship of the composers belonging to the Romantic group, we find that it is possible to classify them in a series of smaller groups or subdivisions. First of all, we may link the names of Weber and Schubert together ; then those of Spohr and Meyerbeer ; we may place Mendelssohn and Schumann in a third group, adding also, as a related lesser light, Chopin ; and finally, Berlioz and Wagner, representing a further development of Weber's methods, form a group by themselves.

The members of each of these subdivisions of the original Romantic group, appear in many respects to differ very widely from each other ; but just as there are certain characteristics which the whole body of composers belonging to the Romantic group possess in common, so also, each lesser group has its own predominant characteristic, shared in by all its members ; and the differences within a group, of which we have just spoken, are only differences in so far that they arise from the individual members of the group devoting themselves to separate phases of what is, after all, a joint ideal.

Pronounced national feeling, and mediævalism, have already been mentioned as general characteristics of the Romantic movement at large ; and in music, these are supplemented by a more or less marked departure from the perfect formalism of the classical masters, and a general preponderance of sentiment over design. Let us now consider, briefly, the series of lesser groups into which we have subdivided the Romantic school of composers. Weber and Schubert represent the national element in musical art. Belonging to an actively patriotic period in the history of their country, they stand forth as writers of national and patriotic music, their talents finding most vigorous and characteristic expressions in these directions—Weber in his opera of "Der Freischütz," and also in his settings of Körner's patriotic songs ; and Schubert, with less of the dramatic spirit in his nature than Weber, in his immortal songs, which, widely removed as they may seem from Weber's work in its most characteristic aspects, have this in common with his great success "Freischütz," that, like it, they are evolved from the Volkslied. In "Euryanthe" and "Oberon," Weber also built upon the Volkslied, forsaking, however, the robustly national subject-matter of "Freischütz" for fancifully picturesque themes in harmony with the mediæval sympathies of the time—a course which Schubert also followed in his little-known works for the stage.

Weber is essentially a writer for the theatre, Schubert a song-writer ; and, where the two masters have ventured into other fields of composition, each still betrays his individual bent. Thus Weber, except, in some of his songs, is all for the picturesque and dramatic, no matter in what form his work may be cast. Schubert, on the other hand, is always Schubert the song-writer, and in his sonatas and symphonies, with their unending wealth of melody, his genius shows itself as being instinctively lyrical, and constructive only, as it were, under protest.

Meyerbeer and Spohr—who form our second subdivision of the Romantic group—do not,

at first sight, appear to have much in common with each other, but still there is a certain relationship between them. Together, they represent a decline from the first outburst of the Romantic movement as displayed in the works of Weber and Schubert: their compositions display less vigour and spontaneity, and more calculation and mannerism. In place of the unaffected natural sentiment of Weber and Schubert, Spohr, with very great gifts as a melodist, leans a little towards sentimentalism: his is a lyric genius that is more of an exotic than a wild flower. Meyerbeer, again, displays the historical and picturesque leanings of the Romantic period, but he, also, exhibits a departure from the methods of Weber. Where Weber is an idealist and a dreamer in his dramatic conceptions, delighting in magic and the supernatural, as in "*Freischütz*" and "*Oberon*," Meyerbeer, attaching himself to the French school, is at his best as a realist, as in "*Les Huguenots*."

The members of our third group, Mendelssohn, Schumann, and Chopin, illustrate a further development of the Romantic ideals. Both Mendelssohn and Schumann display the lyric bent, which is the leading characteristic of all the composers of the Romantic school, and in this phase of their artistic personality they follow the natural, unaffected style of Weber and Schubert; but they also combine with this lyric inclination a certain return to the classical style of Beethoven. Of the two, Mendelssohn was the more classical in his methods; but this classicism only serves to throw his romantic tendencies more strongly into relief. In many of his works he displays an almost Hellenic lucidity and formal beauty, but, with all this formalism there is combined a tremendous sense of the picturesque, and also a great partiality for "programme." The "*Hebrides*," "*Calm Sea*," and "*Midsummer Night's Dream*" overtures are exquisite as pieces of musical construction, but at the same time they are filled with genuinely Romantic spirit. The same might be said of his symphonies, chamber music, and his great choral works, "*Elijah*," "*St. Paul*," "*Hymn of Praise*," &c. By nature Mendelssohn was a Romanticist, by education a Classic, and in his work the Romantic is continually triumphing over the Classical.

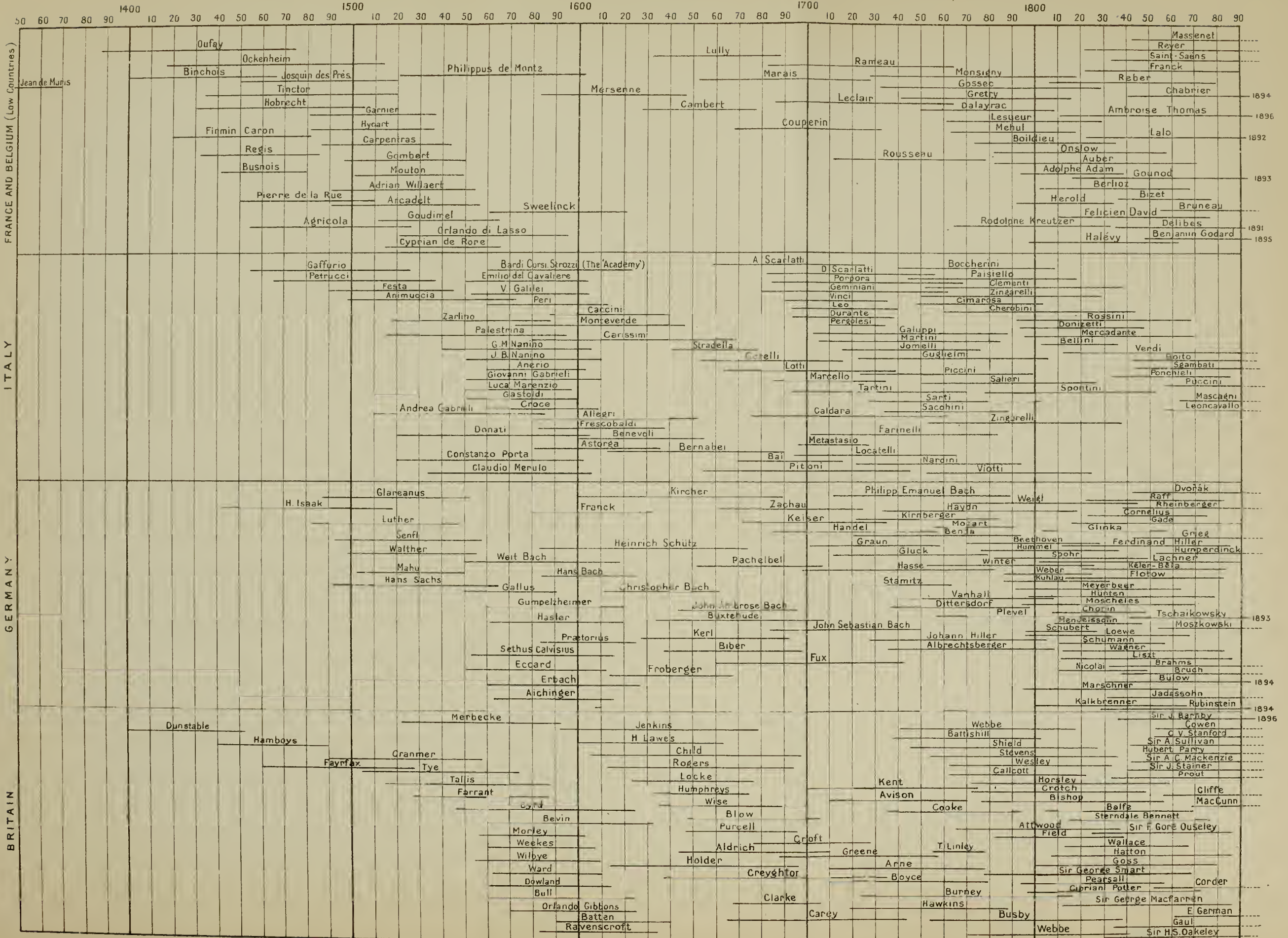
Comparing Schumann with Mendelssohn, we find that while, like him, he also returns to the classical style, he is rather concerned as to the elasticity of an art-form than its abstract beauty. Both composers aim at a fusion of the Romantic and the Classical; but Mendelssohn's bent is towards formalism, Schumann's towards significance. Intellectually, Schumann was of a much more profound, complex nature than Mendelssohn, and while he exhibits much of the Romantic partiality for "programme," it is "programme" of an intensely subjective kind; and a comparison of any one of his symphonies with, say, Mendelssohn's "*Scotch*" symphony, affords a capital illustration of the difference between the two writers in this respect. Another point of difference between Schumann and Mendelssohn is seen when we come to compare them as choral writers. Here, again, Schumann shows himself a profounder thinker. His "*Faust*" is a magnificent conception; and in his "*Pilgrimage of the Rose*," and "*Paradise and the Peri*," handicapped though he is, in both, by the nature of his subject, he displays very great gifts as a lyric writer; but throughout all his work there is none of that epic spirit, the possession of which gives Mendelssohn his instantaneous success as a choral writer.

Both Mendelssohn and Schumann have exerted a tremendous influence over all forms of musical art, in any way connected with the pianoforte, and it is with respect to this department of art that we must bracket with theirs the name of Chopin. Unlike Schumann and Mendelssohn, Chopin is altogether independent of the conventions of classical art; he is lyrical rather than constructive, and in spontaneity he compares with Schubert, with this difference, however, that he is a Polish Schubert, expressing himself, not in the art-lyric, but in artistic conceptions of the dance-forms of his country. His sonatas and concertos are always interesting, but it is in his lesser compositions, the polonaises, ballades, nocturnes, valse, and impromptus, that he is at his best. As a composer for the pianoforte, Chopin may be said to have possessed the art of doing a little thing perfectly.

We come now to our last group of Romanticists—Wagner and Berlioz. These writers, while

A CHRONOLOGICAL TABLE OF MUSICAL COMPOSERS FROM 1350 TO 1896

Compiled by WILLIAM DALY, JUN^R



they illustrate the most advanced development of the Romantic style, present us with the spectacle of two men of widely differing characteristics, starting from a common basis of inspiration or influence. Gluck and Beethoven were the guiding stars of the early musical life of both Wagner and Berlioz. The works of Weber also exerted an influence over them, an influence which was probably greater in the case of Wagner than in that of Berlioz, whose tastes inclined rather in the direction of Spontini.

The step-son of an actor, and living amid theatrical surroundings from his earliest childhood, it is easy to understand that Wagner should in his music have always retained a strong dramatic bias, which, in time, led to his gradual enunciation of what at first looks like a new philosophy of musical art, but which, in reality, is only a nineteenth-century version of the theories of the Florentine "Academy." Setting aside some earlier operas, which met with no success, we may regard Wagner's first important work as "Rienzi." "Rienzi" was written with a view to tempting fortune in Paris, and as Meyerbeer was the ruling power at the opera at this time (1839), Wagner copied his methods to a considerable extent. Despite an introduction from Meyerbeer, however, the directors of the opera declined to have anything to do with "Rienzi" or with Wagner's next opera, "The Flying Dutchman," either. "Rienzi" was afterwards successfully produced at Dresden (1842), but "The Flying Dutchman," produced a little later, was a comparative failure. The popular verdict carried no weight with Wagner, however, and he followed up "The Flying Dutchman" with the increasingly unconventional "Tannhäuser," "Lohengrin," and the great "Nieblungen" cycle. During the years over which the composition of the last-named huge work extended, there appeared "Tristram und Isolde" and "The Meistersingers." The "Nieblungen" cycle was produced for the first time in 1876. In 1882, Wagner finished his last great musical drama, "Parsifal."

We have mentioned that Berlioz began his musical life, like Wagner, as a disciple of Gluck and Beethoven. Like Wagner he represents the most advanced phase of Romantic music, but there the resemblance stops: thenceforward they follow the divergent tendencies of their respective nationalities, and while it might be said that they retain this in common, that they are the apostles of the new instrumentation, with every successive work they become increasingly unlike each other. Excluding "The Meistersingers," Wagner's operas, from "Tannhäuser" to "Parsifal," display a steady progress in mysticism. Berlioz, on the other hand, follows the path of Lully and the school of French grand opera, as is natural in a Frenchman: the characteristic feature of his work is that he employs the guiding principles of French dramatic musical art mainly in the field of concert composition. The titles "Harold in Italy," "Faust," "Romeo and Juliet," and "Episode de la vie d'un artiste," all suggest dramatic works; but still they are choro-orchestral, or even purely orchestral compositions. "Realism" was Berlioz's watchword: it is realism that he strives after in the tremendous *Requiem*, as in every form of composition he has attempted; and finally, with this realism he can combine lyric conceptions of the most exquisite dainty kind imaginable. Berlioz, in all his work, is the characteristic French artist. He can be realistic, with a realism that is horrible, and even coarse, but which, somehow, escapes being vulgar; and again, he can display a refinement and delicacy of sentiment and *technique* second to none.

CHAPTER XIII.

THE PRESENT.

WHEN we come to consider the music of the present day, we meet with such a wide diffusion of musical talent, that one can do little more than chronicle, and that very briefly, the more eminent among those composers who are still living, or only recently deceased. In Germany

we find a great body of talented musicians, who may be classified according as they exhibit in varying degrees the influence of Mendelssohn, Schumann, or the more advanced Romantic ideas of Wagner and Berlioz. Of the followers of Mendelssohn, we may instance, among others, Ferdinand Hiller (1811-1885), Carl Reinecke, and Salomon Jadassohn. Among Schumann's disciples are, Johannes Brahms, who, as far as may be judged at present, is our greatest living composer; Robert Volkmann (1815-1883), Robert Franz (1815-1892), Adolf Jensen (1837-1879), and Woldemar Bargiel. Other writers there are, like Max Bruch and Freiderich Gernsheim, who occupy an intermediate position between the two groups just mentioned, reflecting almost equally the influences of Mendelssohn and Schumann. Of the more advanced Romanticists, there may be mentioned Franz Liszt (1811-1886), who belongs rather to the same category as Wagner and Berlioz than to that of their followers, among whom we may place, *inter alia*, Peter Cornelius (1824-1874), and Hans von Bülow. Finally, there is another group of writers, prominent among whom are Joachim Raff (1822-1882); the two Scharwenkas, Philipp and Xaver; Rheinberger, and Goldmark, who betray no decided leanings towards one sect or another.

In the beginning of Chapter XII. reference was made to the growth of national feeling in the various departments of art and literature as one of the prominent characteristics of the Romantic movement. During the present century, this national sentiment has resulted in the introduction into musical art of a great body of compositions of a very pronounced national cast, the work of writers proud to evolve their codes of expression from the folk-music of their country. Among the Scandinavians there are the Danes—Gade (1817-1890), and Hartmann; the Norwegians—Svendsen and Grieg. Among the Slavonic nationalities there are the Russians—Rubinstein and Glinka (1804-1857). Best known to us among the Bohemians and Hungarians are Anton Dvorák, and Freiderich Smetanà (1824-1844).

Turning from the musical art of the Germans, the Scandinavians, and the Slavs, to that of the Italians, we find the foremost position in the musical life of his country held by Guiseppe Verdi. There are also to be mentioned Arrigo Boito, Francesco Cortesi, Amilcare Ponchielli, Filippo Marchetti, and Carlo Pedrotti—all opera-writers. Then there is also the group of younger Italian composers, Mascagni, Leoncavallo, and Puccini.

Among the French composers of the present day we find the national preference for the dramatic in music still holding sway. In point of time we may commence with Auber (1784-1871), whose works form a link between the period in French music last considered (Chap. X.) and the present time. Following him are Gounod (1818-1893), Bizet (1838-1875), Massenet, Dêlibes (1836-1891), Thomas (1811-1896), and Massé (1822-1884), and Offenbach (1819-1880), whose talent belonged to a higher grade than the form through which it was expressed. Lastly, there are a number of writers who have cultivated pure instrumental composition as well as opera. Chief among these are Fêlicien David (1810-1876), Saint-Saëns, Reyer, Lalo, and Godard.

CHAPTER XIV.

MODERN BRITISH MUSIC.

CHAPTER XI. concluded with mention of a number of the prominent glee-writers of the eighteenth century. Resuming the consideration of English musical history, we may add to theirs the names of William Horsley (1774-1858), Richard Stevens (1757-1837), John Stafford Smith (1750-1836), William Crotch (1775-1848, Sir Henry Bishop (1786-1855), and John Liptrot Hatton (1809-1886); while R. L. de Pearsall (1795-1856) stands foremost among those who have attempted to revive the madrigal.

In the department of opera, British composers have also achieved success. As opera-writers we have Balfe (1808-1870), Vincent Wallace (1814-1865), and John Barnett (1802-1890). Belonging to the present day there are also Sullivan, Mackenzie, Stanford, Cowen, Corder, Goring Thomas, and MacCunn, to be numbered among our opera-writers.

As writers of works of the oratorio kind, again, the British school of composers is exceptionally prominent. It will be sufficient to mention some of the leading oratorios produced in this country during the last thirty years or so, to show how strong our native composers are in this department of art. Sterndale Bennett's "May Queen" was produced in 1858, and "The Woman of Samaria" in 1867. Sir Arthur Sullivan's two oratorios, "The Prodigal Son" and "The Light of the World," appeared in 1869 and 1873 respectively. Then we have such more or less recent works as Sullivan's "Golden Legend," Mackenzie's "Rose of Sharon," and "Dream of Jubal," Stanford's "Revenge," and "Voyage of Mældune," Stainer's "Daughter of Jairus," Corder's "Sword of Argantyr," Barnby's "Rebekah," Cowen's "Sleeping Beauty," and Parry's "Judith." These, and a host of others, it is to be hoped, do something to disprove the old sneer, that we are "not a musical nation."

The Anglican cathedral service is, in many respects, one of the most exclusively national musical forms we possess. Its traditions are wholly English; and where the influence of foreign teaching or example has made itself felt, it has only been in an indirect way; for the Anglican service, as its very name implies, is essentially and only English: briefly, it is English music written by Englishmen for Englishmen. The latter part of the eighteenth century may be said to represent a sort of decadence in English church music; but with the appearance of Thomas Attwood (1765-1838) as a church composer matters began to mend. Contemporary with Attwood, and, like him, writers of church music of lasting excellence, were Samuel Wesley (1766-1837), and William Crotch (1775-1847). To succeeding generations belong Wesley's son, Samuel Sebastian Wesley (1810-1876), Sir John Goss (1800-1880), the Rev. John Bacchus Dykes (1823-1876), the accomplished Henry Smart (1813-1879), Sir F. A. Gore Ouseley (1825-1889), and Sir George Macfarren (1813-1887), who distinguished himself in church music as in almost every other branch of musical art. Mention should also be made of the recently deceased Sir George Elvey, Sir Robert Stewart, and Sir Joseph Barnby. Among living church composers we may mention among others, Sir John Stainer; the two Drs. Bridge, sometimes jocularly referred to as "Westminster" Bridge and "Chester" Bridge, from the cathedrals in which they are organists; then there are Ebenezer Prout, W. T. Best, Sir Herbert Oakeley, and others, who have written some excellent church music.

In the department of orchestral music, also, the British composers of the present century have been far from idle, although, forced into competition as they are, with the past and present masters of the great Continental schools, they do not bulk so largely in the popular imagination as orchestral writers, as they do as writers for the Church, where the field, of course, is all their own. Despite the stress of foreign competition, however, there exists a really great body of British orchestral music of a high class—much of it, it is true, seldom or never performed, but none the less excellent for that reason. Philip Cipriani Potter (1792-1871) wrote nine symphonies for full orchestra. Sterndale Bennett (1816-1875), besides a very excellent symphony, wrote several concert-overtures, of which "The Naiades" and "Paradise and the Peri," are perhaps the best known. Sir George Macfarren has left seven symphonies and a number of overtures. Of living writers for the orchestra there are Prout, Sir A. C. Mackenzie, Stanford, E. German, Cliffe, MacCunn, and others.

Within the compass of an article like this it is impossible to give more than a rapid outline of the history of musical art. It is hoped, however, that this outline has been made sufficiently interesting to induce the reader to set about gaining a more complete acquaintance with musical history than the present sketch affords, and it seems to the present writer that he cannot conclude his work more fittingly than by giving the reader such information about books and authorities as will be likely to assist him in gaining this greater knowledge.

Of "Histories of Music" there are many. Among the most useful of those which are brought up to date are those by W. G. Rockstro and Emil Naumann. Naumann's book is the more elaborate of the two; but Rockstro's smaller work makes a most useful text-book, and contains a surprising amount of information. For readers of an antiquarian turn of mind, Sir John Hawkins' "History," of which a reprint has been issued by Messrs. Novello, will prove a veritable treasure-house of information. Very good, also, is Busby's "History," which is a smaller work based upon Hawkins' book. Unfortunately, it exists only in the original edition, and is only to be met with occasionally. Burney's large "History," also, is only to be had in the original edition: it, however, can scarcely be recommended as a safe authority. For those, again, who are interested in special periods in musical history, there are such books as Stainer's, and Jacox's "Bible Music;" the first volume of Chappell's "History," which deals rather elaborately with the music of the Pagan world; Hueffer's, "The Troubadours," which, although more concerned with literature than with music, will prove very useful to the student of the musical art of the Middle Ages: the same author's "Musical Studies," dealing with different phases of modern music, is also a capital book. Dr. Hubert Parry's "Art of Music" is another excellent book. Finally, there are the works of Chorley, Sutherland Edwards, Hogarth, Haweis, Ella, and others, all dealing interestingly with various phases of modern musical art.

These may be said to represent the best among English works dealing with music; but besides these there have been a number of good biographies of the great musicians published within the last fifty years. English translations of foreign musical works have also been published, and of these last we would recommend the "Autobiographies" of Berlioz and Spohr; Schumann's "Music and Musicians;" Mendelssohn's "Letters;" the collected writings of Richard Wagner, Jahn's "Life of Mozart," and Spitta's "Life of Bach."

NATIONALITY IN MUSIC.

By JAMES C. DIBDIN.

FEW more useful lessons can be gathered from the teachings of recent discoveries in Science than this, that man is incapable of existence without leaving indisputable marks of his identity behind him. It matters not what he may lay himself out to occupy his time with during life's brief span—he may even fondly imagine that he is capable of doing absolutely nothing that will leave the slightest trace behind: but he miserably deceives himself; and although, of the vast majority among the billions of cases safely recorded on Nature's page, no direct evidence whatever can possibly be adduced, the fact remains that the individual man must take his share, infinitesimally minute though it be, in fashioning the destinies of the ages to come.—And this entirely by the amount of individuality he may possess; for it must be distinctly understood that the above proposition does not at all refer merely to the part the human brain has played in the forward march of civilisation. That is a thing entirely by itself, and in nowise connected with the part played by individual character, save it be the influence swayed by the latter over the former. At first sight such a statement may appear to be somewhat of a paradox, but we must bear in mind that hitherto undue value has mostly been given to the mere intellect or brain-power of man in estimating his work. Given two men with equal intellect but different amounts of individuality, it is not difficult to foretell which will achieve the more success. In fact, character or individuality may well be likened to the leaven that leavens the whole lump in man's actions and the results thereof.

If this be true of the individual, how much more so must it be in the case of nations. In the former the distinctive individual character of a man, save in extreme cases, seldom varies very much from that of his neighbour; but it is quite different with nations, where dissimilar sources of origin, variations of climate, soil and scenery, different conditions of life brought about by the other factors, and many other considerations, all tend to make and to keep the various races and nationalities of mankind separate and distinct, one from another, in every particular of national character or individuality.

In every occupation and enterprise, the peculiar bent of the national mind is more or less reflected. One nation is vindictive and cruel in warfare, another brave when driven to fight, but not hasty in quarrel, still another lazy and indolent to its own undoing, and so on through many other historical characteristics easily recalled to memory. But it is in art, applied art, the art that is part and parcel of the daily life of a nation, and not that spurious dilettante article so much in vogue just now among humbugs and fools; in a word, in real living art that the individualism of a nation is most vividly reflected. Turn to what country we like, of those at least of which there are any records, and we are sure to find the impress of national individuality stamped on its art; and in no department of art more surely than that of music.

From east to west and north to south we find it the same: whether we trace examples of it through the misty records of the past, or go afield to countries where the primitive life of the savage is still practised, or stay at home content with an examination into what our own country can bring forward in confirmation of the hypothesis, we find the same deductions have to be drawn, namely, that national temperament has invariably made its impression on the music of the country—left its stamp upon the very heart and soul of it.

What is written so far must, however, be regarded solely in the light of a generalisation, or attempt to bring an exceedingly large and amazingly complex historico-psychological problem into something resembling comprehensive focus. This may be done with charming results to the inquirer, so long as details are not insisted upon; but statistics are as necessary to the foundation of a philosophical edifice, as the plumb-line and level are to the mason in erecting a material structure. The reason of this is important and not far to seek; it lies in the fact that there are seldom wanting exceptions to the general rule. It might, of course, be argued by your smug sophist that such only exist to prove the rule; and there are grounds for belief that such an assumption would not be altogether misleading. All natural laws are more or less dependent upon such subjective proof; but in the case before us we are perplexed not by cases, say of nations of volatile natures evolving serious or saddening strains, but by people, with strong national individuality, possessing practically no music at all. It must be borne in mind, of course, in making such a statement, that it refers to what is actually known of the different nationalities which come under consideration. In this regard too much importance cannot be attached to the altogether unsatisfactory—it may be said inadequate—means that have hitherto been at our disposal for the recording of the national music of savage or comparatively uncivilised nations. H. F. Chorley speaks of this as follows:—"I conceive that the best and most profound students of the subject can offer little beyond impressions; that national music is a product to which precise test can be applied only within very restricted limits; that observation, guess, and coincidence must often be allowed to overrule tradition. Because, first, we have to take into account the uncertainty of memory, which can in no case be more largely admitted than in that of records taken down from a language varying with every untutored speaker. Every one is familiar with the game in which an anecdote, whispered along a rank of ten persons—each noting down the same as it passes—is proved to arrive at the end of its journey marvellously transformed, sometimes almost past recognition. How much more must this be the chance of melodies carried over sea and land by travellers to dwellers in lonely places; handed down by those having high, or low, or no voices, from spinning-wheel to spinning-wheel, from 'knitter in the sun to knitter in the sun,' during the ages preceding those when the manuscript recorder (supposing him competent to record) began his task. The memory has not merely to provide for tune, but for tone also, and without any certain appeal to musical diapason. There are memories which are organically incorrect."*

Had our ancestors only been acquainted with the phonograph, how much wider as well as more nearly correct would necessarily have been our knowledge of the birth and first growth of nationality in music; even the exact pitch would have been preserved to us after great intervals of time, whereas, despite tuning-forks and other recording instruments, we are still at a loss as to how many vibrations went to make up the middle C of Handel's day and generation.

Another stumbling-block that may be briefly touched upon here is difficulty, in many cases, of obtaining genuine examples of a country or people's music in contradistinction to imported goods. A good illustration of this is to be found in the case of the Hungarian gipsies or Czigány. These people have often got the credit of having composed the bulk of Hungarian music, whereas, as a matter of fact, they have practically no music at all of their own. They are not composers, but performers; and their connection with Hungarian music in this capacity has at once led to the mistake so frequently made about them, and also entitles them to honourable mention among the world's musicians. Of course the Czigány have some music to which they may lay a genuine claim. They have a few so-called "hallgatók" (pieces to

* No better proof of the difficulty of adequately registering impressions of music could be given than is to be found in the attempts of travellers to reproduce in set notes the national melodies and dance-tunes of savage or semi-civilised people. Nothing, for instance, is more amusing to a musician than to find the untutored howling of African savages, accented only by the shuffle or stamp of the dance, translated into long successions of semitones, broken into bafflingly labyrinthine time-divisions, and set in some outlandish key.—(See II. H. Parry's "Art of Music.")

listen to, as in contrast to pieces to be sung or to dance to), composed for the violin. In these a very crude and rather unintelligible exuberance of sentimentality does service instead of anything that can be called a tune, and the whole thing is decorated, so to speak, with elaborate fireworks of runs and cadenzas. They have also some tavern dances ("czárdás") and other unconsidered trifles, but nothing that is of any moment. As already stated they are performers, their means of musical existence being dependent upon what other peoples can produce, in much the same way as their physical existence is so often dependent upon the crops and hen-yards that have been brought into being by the labours of others.

In tracing back, so far as lies in our power, the chief characteristics of ancient or uncivilised nations, we at once find that a great deal is to be gleaned from a proper consideration of the favourite instruments of the people. We know that in old days those fond of sensuous and more especially sensual life, encouraged the use of the flute to an enormous extent. Cleopatra has claims to be appointed the patron saint of that instrument; while, on the other hand, Plato, who would have banished them from his republic, might well be termed their "John Knox." The Polynesians are ardent admirers of the flute and pipes, while in combination they use the drum with a remarkable degree of skill. The uses of the latter instrument are most varied under different national requirements. By the Polynesians it lends rhythmical beats to sensuous dancing, voluptuous feasting and idling. The North American Indians and the Esquimaux use drums to express their passions—joy, grief, love, hate, and lust for blood. Catlin speaks of the former people "touching their drums at times so lightly that the sound is almost imperceptible." In this we can easily trace the deep yearning nature, full of passion, kept under splendid self-restraint, that these people infuse into their strains, just as the Troubadours of the South of France carolled their lackadaisical loves, under the casements of their beloved, to the accompaniment of the insipid and soulless guitar.

As already mentioned, the Polynesians are slaves to the sensuous strains of the flute—they are by nature a soft and enervated people at best; but not so the Papuans, whose natures are decidedly of a spiritual complexion: with the latter tattooing is unknown, and only the rudest description of carving practised. They despise art for art's sake, and do not use it to make life more beautiful; or, on the other hand, "they are the only savages," says Pickering, "that can give a reason." They are eminently superstitious and imaginative, and they throw their whole spiritual nature into the chant. Rough and wild it may be, and of an uncouthness scarcely to be tolerated by cultivated ears, but nevertheless, it tells its story: it is the reflection of the inner thoughts, passions, and aspirations of the people, as distinguished from the merely sensuous enjoyment of rhythmical sounds. In the same way we can take the Chinese as compared to the Hebrews, the one living for colour, beautiful form, and all that stimulates the indulgence of the senses, and the other whose whole history is one long protest against sensuality in every form. Here, however, we meet an apparent anomaly; for while we know, on excellent ground, that the music of the Hebrews was majestically severe and sombre, we cannot shut our eyes to the fact that, at anyrate during one period, the Israelites were well acquainted with quite a number of musical instruments, and that the Temple service was instrumentally, as well as vocally, quite of an elaborate character. This, however, may well be accounted for by the regular commerce carried on between Israel and Egypt, where instrumental music was the fashion. In Egypt great orchestras of stringed and wind instruments were in daily attendance at the palaces of the nobility, and it is inconceivable that large quantities of Egyptian instruments would not be exported to Palestine.

We even have direct Biblical evidence of the Israelites having carried such with them out of captivity, but with the great majority of the sons and daughters of the favoured people, their inartistic and superstitious nature prevented them from cultivating music apart from the offices of religion. Miriam among the women, and David and Solomon among the men, were evidently less straightlaced than their contemporaries; and the two latter chiefly were responsible for the lavish use of instrumental accompaniments to the antiphonal chanting of the service.

Sir John Stainer says:—"The psalms were without doubt sung to irregular chants or short simple melodies, accompanied by instruments, selected as appropriate in tone to the particular psalm; the whole body of instruments being used in grand bursts of chorus. Alternate singing from side to side was frequent; the Hebrew word translated 'answered' (Ex. xv. 21; 1 Sam. xviii. 7); 'by course' (Ezra iii. 11) suggests this."

Internal evidence, too, is easy to find in support of this. Take, for instance, the song of Miriam the prophetess: she took a timbrel (obviously brought out of Egypt) in her hand, and all the women went out after her with timbrels and dances. And Miriam answered them:—

"Sing ye to the Lord, for He hath triumphed gloriously:
The horse and his rider hath He thrown into the sea."

The latter half was most probably the response of the women. Perhaps antiphonal singing was borrowed, like the instruments, from the Egyptians, but, whichever way it may have been, one thing is certain, that the vehicle thus borrowed, both vocal and instrumental, gave a grand outlet for the peculiarly poetic temperament of the chosen people, and was perhaps, in an indirect way, responsible for those glorious poems of praise and prophesy which, by reason of their sublimity of expression, are rightly regarded as inspired. Plenty of ancient Hebrew music has been handed down to us by tradition, although very little use has been made of it by modern composers. By some it is regarded as grandly sublime in its rugged simplicity. H. F. Chorley says:—"Their tunes, considering the remote antiquity to which they pretend, are amazing. . . . Compared with other distant echoes which have reached us from the ancient world, the symmetry and grandeur of some of the portions of the Hebrew Temple service—and these reputed the oldest—are almost as remarkable after their kind as are the psalms of the Royal Poet, for dignity of language and beauty of suggestion." This is just as one might expect the music of such a nation to be; and, in whatever way it was performed, we may safely conclude that it was equally the direct and genuine outcome of the people's nature, with the poetry to which it was wedded.

Although we can trace what was probably the most important trait in the Hebrew people by their Temple music, it is not to be thought either that they had no other dominating characteristic, or that this did not also make itself felt in their national music. People of such strong poetical tendencies could not help bursting forth into song: the Song of Solomon, and the many other similar poems, must have been sung to more or less quaint melodies as surely indicative of the national pulse as any of the strains heard in the Temple. Indeed there may almost be some reason to suppose that, as with the Scottish people so with the Hebrews. They had most unquestionably a dual personality as a people; and while their superstitious temperament and passionate bigotry found full expression in the music of their religious devotions, there remained another, and certainly a more pleasing phase in their character. Intensely passionate but always under admirable self-control, they never allowed luxury and sensuousness to rightly get a hold upon them, although their uncompromising allegiance to a stern sense of duty did occasionally backslide in quite an alarming way. What this other side to their character, as expressed in their secular music, was like, we do not know; but it is not hard to conceive something that must come pretty near to what it must have been. In the first place, it would be exclusively, or almost exclusively, vocal. They were a people who were able to think, and their minds were given up to problems of a deeply psychological nature. When they once gave vent to their feelings, their song came from the heart. It rushed out with uncontrollable force, and there was little chance of any time or attention being wasted on strains intended solely as sweet pabulum for the ear. The Egyptian might lie for hours dreamily listening to the long-drawn-out and luscious notes of his beloved flutes, or revel in the pageantry of large bands of musicians; the Assyrian might glory in the martial ring of the trumpet, and in imagination such warlike strains would carry his mind into the tented field, there to revel in war and all its paraphernalia; but to the Hebrew the sound of the flute could not convey ideas of love from his soul to the

heart of his beloved, nor the trumpet's martial sound a sufficient defiance to his enemies. It was words only that could do these things; and splendidly did they employ their uncouth language in the one and the other. Like the old Hebrews the Scots also have unquestionably a dual nature. Remember that in this relation it is the Lowland Scot that is being spoken of. The sturdy psalm-tune could no more have been the product of French soil, or of the French people, than the vine trees of the latter could grow in the Lothians or the Vale of the Clyde. There is almost a grim determination of bigotry and inartisticness pervading some of the "tunes" used in the Scottish kirks, that is not altogether redeemed by the majesty and grandeur of such strains as the "Old Hundred" and "French."

This is to be accounted for, of course, by the fact that the Reformation very largely soured the national character. The solid self-reliance and unconquerable determination of the people seemed to be turned inward, as it were, upon their own minds, and these very qualities which had formerly caused this hardy people to be the fear of their large and powerful neighbour England, were now all dedicated to the service of bigotry and superstition. Yet, in spite of all, the innate geniality and love of romance, as well as love of country and bravery, could not wholly be eradicated from their nature, and so, as the people were of a deep-thinking tendency and full of poetry in their thoughts, their characteristic secular music took the form of song; and in no department of human feeling or passion can it be said that the result was short of perfection. Poetry breathes through every note of these glorious *lilts*, and it only remained for the genius of Burns—a typical Scot, by the way—to establish them on the solid foundation of properly wedded words, so that they might remain as a great heritage to Scotsmen for all time.

Unlike the Hebrews the Scots can scarcely be said to have ever imported instruments or instrumental music of any kind. At least such as were imported never became part and parcel of the beatings of the national pulse. They were purely exotic. The Reformation wave swept away almost all inborn love of art; sculpture, painting, music (save for the droning Kirk psalm), architecture, and everything artistic became practically a dead language in the nation; and yet, as we have seen, a glimmering of better things gradually prevailed, and out of the very grimness of the national character there arose, for instance, that splendid style of architecture, the Scottish Baronial. In the same way the feeling of national mourning for the disaster of Flodden was nobly crystallised in the "Flowers of the Forest." The full nobility of "Scots wha ha'e," or the depth of pathos in "Land o' the Leal," are splendid examples of the inability of the morose doctrines of the Reformation to stamp out the true national character.

The bagpipe music cannot be taken into account, as it is in origin distinctly Celtic,* and has only since Sir Walter Scott's time come to be regarded with anything like favour out of the Highlands. Nevertheless, it is in itself a splendid example of the influence of nationality in music. It is essentially a savage music which becomes the vehicle of the whole gamut of the more essential human passions.

There is no use of illustrating this fact at any great length, for even the Sassenach, with his unholy cravings for roast beef and plum-pudding, is beginning to have a glimmering of light on the subject of pipe music. Not the roll of the muffled drum, as it accompanies those heart-rending major thirds of Handel's "Dead March in Saul," nor the tolling through the quivering atmosphere of the likewise muffled bell, can so completely tear into threads the lees of joy that grief may still have left in the soul as the unearthly solemnity of the lament. It is the funeral march of a people prone to sudden bursts of intensest passion. The Highlander is a creature of impulse, and his passions do not consume him long. It is an impossibility, for one thing, for they are too intense while they last; and their music is an exact reflection of this characteristic. Bent to the earth one moment in an excess of grief; the next, and the blood rushes to their brain in response to the battle cry of the wild pibroch. It was

* The primitive bagpipe, although now used by comparatively few nations, ranks as one of the most cosmopolitan instruments known to the musical historian, and was formerly in almost world-wide use.

a wild people—a people of primary passions, and it evolved a wild music ; which is so strong, so masterful, that it has preserved its instrument of expression, the bagpipe, for the delight and amusement of these later ages. The Highlanders are, of course, not without their own vocal music : it would have been surprising if they had been ; but it is quite second in importance to their instrumental music.

One point that strongly illustrates the quantity, if it may be so called, of Nationality in Music is, that it requires a person to be of a particular country, or, at least, to have been very long and very intimately associated with people of that country, before he can properly appreciate the national music in its fullest meaning. Any typical Scotch song, the “Marseillaise,” “Die Wacht am Rhein,” the “Rákóczy March,” speaks each one its own special language, a language that is practically untranslatable in its real essence. It requires a Scot, a Frenchman, a German, and a Hungarian to grasp their full meaning and inner significance, although the people of all these four nations may, in addition to the mere enjoyment of the music as such, be able also to understand the more hidden meanings, in so far as they have national peculiarities in common. This is, of course, applicable much more to national or “Folk” music than to what may be termed cosmopolitan, although it is doubtful if the French people as a body, for instance, will ever properly appreciate and value Beethoven’s or Brahms’s symphonies or Wagner’s operas. In the same way much of the French school of music is equally incomprehensible to the German family ; its lightness and sparkle, as clear and brilliant as the country’s champagne, its lack of even a tendency towards the ponderosity of deep thought, its occasional flippancy—all unite in taking it out of the sphere of comprehension of your heavy lager-beer-drinking German, who has no trouble in entertaining himself out of the resources of his own brain, where the Frenchman requires his amusements to be served up to him incessantly to save him from ennui. The gulf being so wide and deep between the cosmopolitan music of these two countries, it is only natural that there is still a greater difference in the national strains. An Englishman does not experience the same difficulties ; and in fact it is his happy lot to be able to appreciate the beauties of the music of both France and Germany ; perhaps not so thoroughly as the natives of each do their own, but much more thoroughly than these do each other’s. This is simply because he has the blood of both nations in his veins ; and so, probably, largely from this cause, England has become the happy hunting-ground of musicians from all parts of the world. It is the great central market where composers and performers of every grade and nationality spread out their wares, and that seldom in vain. There is generally a public in Britain for whatever is good in art, let its peculiarities be what they may. It is perhaps this fact that has unconsciously led many people who should know better, English as well as foreign, to assert that England is without any definite school of music of its own. Such statements of course are sheer nonsense, especially in retrospect. What is true, however, is that, although we have plenty of music full of English individuality composed in the past, it is more than questionable if as much can be said concerning our present-day music. Cosmopolitanism has done its work with a vengeance, and left us apparently high and dry with every indication that national characteristics will now be no longer found in our music ; yet at the same time there is every sign of a modern English school with strong German tendencies uprising in our midst. What is peculiar about typical English music is that it is so entirely un-German. Whether we take our ballad school or our sacred or Church music, the same may be found ; and in the former, greater resemblances, although still in a very minor degree, can be traced between our ballads and their French equivalents. One very curious feature of English national individuality must here be noted,—the spontaneous manner in which the Oratorio was welcomed by the people and instantly took root, flourished, and is flourishing to this very day. And yet it is German in origin, and although not exactly “made in Germany” altogether, in the past, has been the outcome, in its highest reaches, of German brains. Perhaps in the same way as the Hungarian was too lazy to keep the performing of his music in his own hands, and allowed the Czigány to monopolise

that branch of the art, so perhaps Englishmen were too lazy or too busy to create that great musical form for themselves, and allowed the industrious German within his gates to do it for him. The Oratorio is the Art-manifestation of the deepest and most deeply-rooted religious sentiments and beliefs in the Englishman's breast; it speaks forth his holiest thoughts and aspirations; and yet he himself did not take the initiative in creating it, or even do very much since that day to keep up the supply. This is one of those anomalies that crop up in such an inquiry as the present that must give the student pause. The English, of course, are great otherwise in sacred music; and while much of it breathes forth a deeply religious tone, it must be confessed that it also shows clearly the influence of national prejudice and blind observance of the established order of things ecclesiastical.

"It wears," as one writer puts it, "the surplice too ostentatiously." This applies only to a portion, although a very large portion, of our English Church-service music. There are many exceptions, however, to such animadversions. Most notable of all are Tallis's glorious responses,—as noble as the words of the Prayer-book itself, and as vital to the English form of worship to-day as they were when Tallis wrote them. They truly breathe forth the deepest and best strains of the national religious feeling. It is well to remember that the music form of the anthem is purely English, and in that form our composers have always at all times excelled themselves. It is impossible to think of grander or more beautiful compositions than are hundreds of those that are used regularly in our churches. Unlike their Scottish neighbours the English did not eschew the use of musical instruments; and, it is pretty safe to affirm that among those that were employed, none took so firm a hold, or became so much a national instrument, as the organ. Therefore it is not to be wondered at that for that instrument much excellent music (mostly of necessity for the Church, as there chiefly organs were to be found) was composed; but the greatest expression of English nationality was unquestionably the ballad. With the ballad proper must likewise be mentioned the madrigal and the glee, both, like the anthem, purely English forms of expression of the art, and all of which have been carried forward by their originators to a state of perfection that no foreign nation has been able to touch. It is not to the purpose of the present paper to examine these three Art-forms in any analytical fashion; but it may be pointed out that the thorough characteristic Englishness of them all, is as interesting an example of Nationality in Music as can well be found.

While the English ballad is as different from the Scottish song as night is from day, it yet mostly expresses the same human passions, sympathies, and longings. Nor do we find it one jot the less in catholicity of subjects. All the passions and feelings common to mankind are portrayed with a fidelity and insight into the human heart, quite as true as in the case of its northern equivalent; and yet, notwithstanding all these similarities, there is as little resemblance between the one and the other as there is between the Scots fir and the English oak. That is precisely where the influence of Nationality in Music comes in. The English ballads suggest the expressions of a people not driven by adverse circumstances and continual warfare against climate and other foes into deeply heart-searching self-communings. They are rather the expressions of a people full of joyous self-reliance, full of natural affection for country, friends, and kindred, accustomed to plenty, and unacquainted with the horrors of war being brought to their doors. Eminently loyal and patriotic above all things, not a too deeply-thinking people, fond of work, of play, and of mingling together in friendly talk, taking their religion on trust without much self-questioning,—these were the people whose national characteristics were so truthfully proclaimed by Purcell, Arne, Dibdin, Shield, Bishop, Carey, and many others of the same type; and in almost every one of these we find characteristics which have no parallel in Scottish life. Hence the difference in the song productions of the two countries, and thence may be deduced the enormous influence nationality has on music.

The "ballad" has been spoken of here in perhaps a somewhat loose fashion, and it will be well to inquire as to the origin and meaning of the word. The ballads of nearly all nations have had a similar origin, namely, in dance tunes. It is difficult to discover the earliest use of the

word, but apparently it is from the Italian *ballata*, a dance ; but the form and application of the word have varied continually from age to age. The old English ballads are pieces of narrative verse in stanzas, occasionally followed by an *envoi* or moral. Good examples of this class are "Chevy Chase," "The Babes in the Wood," and, to come to more recent times, "Hozier's Ghost," Goldsmith's "Edwin and Angelina," and Coleridge's "Dark Ladie." These, however, have no practical present significance, as the word is now in music generally understood to mean a sentimental or romantic composition of a simple and unpretentious character, having two or more verses of poetry, but with the melody or tune complete in the first, and repeated for each succeeding verse. This is precisely where we have an opportunity of noting a very strong and significant phase of English—and Scottish for that matter—nationality. What can be joyous or expressive of joy on one occasion is, on another, as solemn and pathetic as it is possible for a melody to be. There is no better illustration of this in existence than the jubilant patriotism of "Scots wha ha'e" and the pathetic melancholy of "The Land o' the Leal," or the wonderful modulations of sentiment that a singer like Sims Reeves was able to draw out of the different verses of "Tom Bowling." Several men besides Fletcher of Saltoun have made the remark that, "If a man were permitted to make all the ballads, he need not care who should make the laws of a nation." Such a remark is at best but half a truth, for the ballads, or tunes, or music of a people, are the absolute reflection or embodiment of their most cherished and deepest desires, as well as of their individual peculiarities as a nation. Shakespeare was quite within the circle of truth when he said in reference to the players—

"They are the brief abstract and chronicle of the times ;"

but it has not always been so ; and yet, as in one age one type of play is a sure product of that age's form and pressure—so much so that its period in history can generally be determined by the style of its writing, its composition, and general conception—so will the character of a nation's music generally be sufficient to demonstrate its particular period of composition. As was mentioned before, the ecclesiastical music of England is to a great extent overshadowed by the influence of the Church ; but it is different with the ballads, which are scarcely, if at all, circumscribed by any warping surroundings. Their principal composers, who came forward in the proper sense as the people's ballad-mongers, were the embodiments, in their own artistic conceptions, of the longings, aspirations, and national peculiarities of their contemporaries.

The study of the English ballad as an historical factor in the artistic growth of a great people is one worthy of the closest attention ; and, thanks to the labours of Mr. Chappell and others following in the same line, there is now but little difficulty in successfully applying oneself to it.

For the present purpose such a study is not necessary, and it will be well to turn to another phase of Nationality in Music.

Language as defining different races has a certain influence on national music. This is best illustrated, perhaps, by observing that as they loosen their Indo-Germanic ties and gravitate towards the East, unmistakable signs of national originality make their appearance. There are the Czechs among the Slavic races, who, bordering on Germany, may in their music be reckoned as a sort of transition between Western and Eastern national music, although, it seems, the former predominates in their strains. The southern Slavs, such as the Servians, Croatians, and the Romanians, have, all of them, airs of pronounced Eastern flavour, although there is also a tinge still of their Indo-Germanic relationship. Going back to the Romans, we find that great people singularly destitute in music of any kind. They imported it along with their slaves and their mistresses. Living, as a nation, in the first place, entirely for conquest, and afterwards for sensual pleasure, it is scarcely to be wondered that they remained devoid of melodic outbursts. *La bella Italia*, however, could not remain for ever without some music of its own ; and so we find the Italians among the earliest in the field after the Renaissance spreading the gospel of melody to all the lands. The Italian folk-songs appear to vary in character as much

as there are dialects spoken in the land. The Canzones and Gondolieras of the Venetian are entirely different from those of the Neapolitan; and each of course is in keeping with, and reflects the peculiarities of, the home of its birth. But Italian music, although certainly not the leading school in the great modern advance in the Sciences, has for ages been looked up to as the school *par excellence* of melody and a certain refinement of feeling. Nor could it well have been otherwise with a land where warm sunshine floods the landscape, where the choicest flowers are to be found growing wild, and birds tune their lays in the joyous consciousness of warmth and light. In Italy, from quite an early period, there can be traced, whether among churchmen or nobles, indication of a gracious, liberal, and sympathising spirit as regards Art in all its branches. Italian art, so to speak, had grown early in the dawning of the new civilisation, out of the Roman lack of the same. The Romans had no music, save such as they imported and paid for as a luxury. Their architecture was borrowed from Greece, and their literature, especially their drama, was much in the same category. Precisely as out of the old Roman nature there was evolved the new Italian (from the wreck of the luxurious and sensual living descendant of the determined warrior of the early days of Rome, the new, sanguine, quick-tempered, and eager Italian individuality had its rise) so out of the mass of wreck of imported art, scattered all over the land, there rose up a new form of creative art, which, whether in music, architecture, literature, or painting, at once gave breath to the new nationality. All classes took part in this renaissance, and participation at once took the place of patronage, and music acquired a life, an aspect, and a position very different from what it had in countries where it was a mere exotic. While the ballad or folk-song of the people gave the note of the national feeling in its crudest state, the nobles and clergy, with the same genial and artistic temperament, refined and educated by the "modes" of Greece, and their sympathies and desires widened by a knowledge of the instruments of the East, were able at once to inspire, if not to establish a great school of cosmopolitan music, which, as already said, has served pretty well as a foundation for most European nations to build upon. In accomplishing this great work, their hereditary instinct of taking full advantage of all that came to their aid was not idle; and the examples of the Low Countries, as well as England, were not neglected in the matter of counterpoint. Still, even in its highest flights, the Italian school of counterpoint, for many years, was grim and almost ungracious to the ear,—lacking, to an enormous extent, in the vitality necessary to make any save the antiquarian remember it in after-ages.

Such a statement may at first seem little short of an exaggeration; but mature consideration of the works of all the early Italian masters must lead to a speedy acquiescence in its truth. Even the well-nigh perfect works of Palestrina, whether regarded as cosmopolitan or purely national music, cannot be pronounced as being still living, in the sense that Handel's oratorios or Tallis's responses live. So far as they, along with the works of other early Italian composers, are cosmopolitan, it is difficult not to imagine that either the amount of patronage and participation were not equal, or that the latter, on the part of the nobles and clergy, was on too high a platform for its perfect realisation. In other words, that the learning of the nobles was of too exalted a nature to freely commingle and produce not only a national school of music, which none can dispute it did, but, in addition, a national music reflecting and typifying the aspirations and characteristics of the whole people. What, however, was not accomplished in this manner was eventually in another, although less artistic way.

It was quite in the early days of the kingdom that the opera—which had sprung from the still earlier mysteries and miracle plays—became so powerful an attraction among the people. The pity was that those responsible allowed, and in fact encouraged, meretricious panderings to the uneducated populace, in place of endeavouring to unite the higher school of music that the country had already produced, with the popular canzonette and similar forms. This brings us to another phase of the subject, namely, how did the nationality of the Italian people show itself in their music? It has already been pointed out that the things responsible for peculi-

arities in national character are very varied.* Climate, scenery, history (ancient as well as modern), religion, pursuits, soil, may be mentioned as among the chief. Now it is curious that wherever southern influences have leavened the literature and art of any given country, there is always to be found some communicated torpor in regard to the picturesque; if so, then how much more should the feeling of indifference for scenery be in the land of the South itself. The Italians must have had eyes that either could not or would not see. Their indifference to the beauty of nature, as exhibited in that lovely land, is as great as their poverty in such descriptive faculty, which imparts so much racy variety to the forms taken by northern national art. The Italians seem from the first to have become the slaves of two agents in life, namely sunshine and love. Their canzonettes, whether of Venice or Padua, although differing in detail, are full of these two potent agents in life's economy. In Calabria and the Roman Campagna we find the same Pifferari tunes droned out from the pipes that may, with almost certainty, be regarded as the legitimate offspring of the primitive and mythological Pan's pipes. We know how this expression of the Italian nature has been congenially transplanted into many countries until its very name has become a musical term. Corelli employed it, "with a difference" in his "Nativity Concerto;" Handel did the same in his "Pastoral Symphony," and J. S. Bach in his Christmas Oratorio; so that, by a strange freak, what is really an Italian bagpipe tune, has become associated in the popular mind in England and Germany with Palestine, and what shepherds of that country were wont to play to beguile their time while tending their flocks by day.

What is true of the canzonette is also true of Italy's opera—dramatic instinct and interest has always been its weak point. The composers have pandered to the love of the people for melody; and that melody is either breathing full of passionate southern love or of a sickly species of melodramatic writing. These remarks do not apply to quite recent years, which have seen the later Verdi, as well as a distinctly new and younger school, start up and take, as it were, the musical world by storm. Curiously, not thirty years since, a then eminent critic said, speaking of Verdi, "The waning of the coarse light of his star is pretty distinctly to be observed."

It is worth noting that men like Clementi, Cherubini, and Spontini have never been taken kindly to by their countrymen. The utterances in music of these masters to the Italians are, apparently, a dead letter, unless indeed, recent years have altered all that. But the most curious thing about them is how they, Italians born, so completely identified themselves with other schools. In the first named the wonder is perhaps not so great, as he was transplanted to England at quite an early age; but with Cherubini it is different. For thirty years he was Italian to the backbone, and only showed his new development in art when he composed "Lodoïska." True his earlier efforts did have their day and fame, but, like most Italian compositions, had soon to resign in favour of newer favourites. The same of Spontini. It was only after he had quitted the land of his birth that this clever composer commenced writing those works by which he was to be remembered.

When we strike across the Alps and find ourselves in France, we immediately notice the difference of the national characteristics in music,—as unlike those which we have just parted with as are the two peoples in manners, customs, and methods. The love-breathing canzonette, with its drone bagpipe accompaniment, and the love scenes that go chiefly to make up the opera of the one people, are no more. Love songs we have in plenty, and opera too; but forms are of little account, whereas as the spirit breathing through these forms is everything to the consideration of the present subject. The world of sentiment we shall see is left behind, and instead we find an enormous amount of intellectual vivacity, varied during later times almost everywhere by graftings or borrowings, from other nations.

* A marvellous proof of this is that the music of mountain people, such as the Tyrolese, the Swiss, and the Norwegians, is all much the same. Your mountain pastoral or ditties, or by whatever local name they may be known, have all a character quite their own. Concerning their exquisite charm and beauty, especially when heard amid their native surroundings, it would be out of place to enlarge upon in a footnote; but the fact of such uniformity in character shows very clearly the tremendous influence of configuration of land or nationality.

All French art is peculiarly French, and it takes a Frenchman rightly to understand it, or at least to appreciate it. Take their drama, for instance. Surely there is nothing so monotonous as the rules of French tragedy, nor yet anything so *piquant* as the working out of these rules by the performers. Take the grand *tirades* of Corneille and his successors. They are all rhymed—in a rhyme which may not be broken or bent; yet we know that the French actors and actresses, not only did, but do “point such monotony,” as one writer observes, “by a lacerating finesse of *accent*, sufficient to carry off the platitude of the verse, and its deficiency in idea, and to support the situation of the scene.”

In music this phase of art, which is purely national, takes the form of a dry limited melody as applied to the setting of words, but, on the part of the executant, there is no doubt an intention to pay strict attention to time, tone, and accent for the real effect or, failing these methods, to catch the ear by disappointment or suspense. This general definition may fairly be said to apply to both serious and comic music; and it is this peculiar characteristic (love of effect, so thoroughly French) that seems unable of thorough appreciation by any one save a Frenchman. To him, on the other hand, it has a perfect fascination.

The French have always been a nation of song singers, but the charm of the performances, from the early romantic period of the Troubadours till long afterwards, must have rested much more with the singer than the song. A certain charm or interest, of course, attached to the words; warlike feats, picaroon adventures, and romantic exploits, all had their share; but the real effect was left to the singer to infuse into the composition. Provided that the tune has a certain piquancy, let it be otherwise ever so commonplace, and if it has a burden to which men can stamp their feet, or march, or otherwise make a noise in keeping time—then it is sure to “catch on” in France, and afford intense delight to all who come beneath its influence. Added to these satisfying qualities an extra amount of pungency or accent that the singer can throw into his or her work, and the intense delight of the audience becomes at once transformed into the wildest enthusiasm. An enormous number of such ditties, as was only natural, appeared at the time of the Revolution—“La Marseillaise” at once recurring to the mind; and it indeed is as good an example as could well be found. Like our “God save the Queen,” there has always been a dispute as to its authorship. One side claims it as part of an ancient Mass at Meersburg, and the other as the composition of Rouget de Lisle, a gentleman of great talents although little fortune, who certainly wrote many stirring songs of the same kind. Indeed the very style of the “Marseillaise” had been anticipated by him in some of his former works. It is possible that De Lisle heard the Mass at Strasbourg in 1792, but it is much more probable that he did not, in which case, of course, the coincidence of the same tune, or nearly the same, having been twice independently composed, remains. The Germans no doubt would like very much to have it proved that De Lisle did take the great French national hymn from the Meersburg Mass—just as the French would equally like to palm off their adopted musician Lulli as the composer of “God save the Queen;” but although there is little chance of the Fatherland ever being credited with the origination of the “Marseillaise,” it is a curious fact that there are several German student-songs containing a phrase which is virtually identical with the fourth line of the “Marseillaise,” the spirit of the dotted quavers being, however, entirely absent.

The importance of the dance tunes in French national music is at once apparent. There may even yet be English people, living in remote country districts, who still think of our Gallic neighbours as a nation of dancing-masters; and, although we do not go to that nation now for our dances, we certainly did at the time when such an idea as the above first became prevalent in the land. The Scots, as was only natural, early began to import the French dances, and it was to the strains of one of these, a *Braule*, or “Brawl,” that Mary Stuart chose to dance on the evening her husband was blown up in the Kirk-o’-Field House. The *Bouree* comes from Auvergne, where the songs, curiously enough, are inclined to be doleful, although the dance is brisk enough, and has become so popular among composers as to have established a *tempo* in music.

The *Pavane*, the *Passacaille*, and the *Ronde* and the *Gavotte*, are also characteristic measures, the two latter being particularly illustrative of the national temperament. And there is another dance, which, it has been said, it is almost impossible to attempt anywhere out of France, namely, the *Galop*, although it has been asserted that this had a German origin.

Whether such modern productions, as, say the notorious *Can-can*, will some day receive a niche in the temple of musical history or not, cannot be determined; but whether they do or not, such measures will remain true examples, all the same, of the influence of nationality in music, so long as they exist, or are remembered.

It is impossible, in so short a paper, to do more than glance at the immense structure of French opera, whether serious or comic. That the true national characteristics are therein to be found—made more pompous by their association with the Court, but still full of that natural gaiety and love of dancing and spectacle that are among the Frenchman's principal passions—is as certain as that the opera was a great power in the land: beyond some references further on, it is not possible to make any elaborate remarks thereon.

In speaking of the noble patronage that prevailed, along with participation in Italy during the early days of that country's musical existence, it was pointed out that the attendant success of the combination was pretty well one-sided. Perhaps it was too early in the history of the birth of the New Art World, or its partial success may have arisen from other causes. Be that as it may, in Germany there was patronage only—and that too, one must conclude from the majority of evidence, not by any means calculated to encourage or stimulate talent in anything save the meanest spirit; and yet this same patronage was the indirect means, there is little doubt, of greatly hastening and strengthening the growth of that greatest of all schools of music, which, not only will, but has now, practically dominated the civilised world. "This world," some one neatly remarks, "is chiefly made up of anomalies," and here is one of the many cases. In Italy we find precisely that state of things to have obtained which should have brought about in time the greatest results, but failed. In Germany we find diametrically opposite circumstances that do bring about such results. In the first-named country musicians were honoured guests and friends of the nobility, and their art was not only admired and appreciated, but felt; for several of its distinguished composers were amateurs themselves. So were some of the German patrons, it may be contended. There was Frederick the Great of Prussia, for instance, and a Saxon Empress who composed operas; but these, like most other royal and noble people throughout the world, ran entirely after foreign models and schools; and although there have been exceptions in such circles of society during recent years, they are but few and far between, it is to be feared. The greatest honour in such respect should surely be placed to the credit of the Prince of Wales, who, although not a composer like his father, has probably done more for English music and musicians than all the monarchs, his ancestors,—and that by quiet encouragement, advice, and kindly tact.

While the German small kings and dukes patronised music by paying miserable stipends to men of colossal brains, they can scarcely be said to have encouraged native art; or else, how was Weber permitted to play his compositions as an accompaniment to the gastronomic orgies of those who considered themselves his betters? Why was Spohr, after he had startled the rest of Europe by his genius, allowed to go down on his knees in order to tear up a carpet, which had been placed there expressly that the sound of the music might be deadened, and so those who were playing cards might not be disturbed by undue noise? These are not solitary cases—they are of typical. Think Mozart's struggles to obtain, from the Prince Archbishop of Salzburg, a wage somewhat lower than many of that nobleman's lackeys would be making. Think of all Beethoven's trials and poverty—he certainly had friends, upon some of whom it seems to have dawned that they were entertaining, well, not an angel, but perhaps somebody who might become a little famous. Besides, any one who can read between the lines can see that all this tale of friendship to the great master has been wonderfully exaggerated. To name a single German musician who had to earn his own living, and at the same time had not

to submit to degradation and insults in receiving starvation wages, is, to put it mildly, a difficult task. Think of poor Schubert, and consider afterwards if there was any good in the German patronage; yes, one, but not direct. It was the great lesson of self-reliance and industry. Work the composers had to, or starve; believe in their own abilities, or to speedily lose all self-esteem and desire to succeed. In this way it threw the musicians' minds back upon themselves; and happily their longings and desires being kept far removed from any contamination by the sensual and depraved Court life going on around them, they were fully able to enter with double intensity into the feelings and thoughts of their fellow-people—the great German nation. They went on as the Prophets of Israel had done before, sending forth their message to all the world. It was the message of musical sounds, linked together in harmony and melody, and one and all proclaiming the deep strivings after truth, love, and the ideal in life and eternity that filled the minds of that deep-thinking people. The grasp of conception that the German musicians must have possessed as a birthright is really almost beyond the sphere of contemplation. As in infinite space we cannot reckon up the height, or the length, or the breadth thereof; so, when we come to those colossal art creations of the Teutonic race, and think of the wonder of their conception, the depth of their meaning, the vastness of their design, and the catholicity of their form, we cannot but pause in silent admiration.

All the modern European nations had the same facilities to attain the post of master builder in the music structure of the earth. All of them had their peculiarities of nationality. England started early in the race, and was soon able to dictate the sovereignty of counterpoint over all other methods to all the nations. Italy followed close, and after working at the opera form, and twisting it this way and that way to suit passing whims—thinking of what is desired to be spoken, and not what has to be spoken—it, too, sank like England to being able only to express its national musical mind in mere songs and such trifles.* Then France had its chance. It struggled hard to build up the opera form where it had been left off by its originators, and of what lasting result has it all come to now! A few operas of Auber, Halévy, Boieldieu, Herold, and one or two more will occur to one's mind as pleasing enough in their way, and Gounod left a great masterpiece in "Faust."† It might be said that France did build up a school of opera; but did it ever reach or include the highest possible attainment in this glorious branch of musical art? That is a question, we fear, must be answered by a monosyllable of only *two* letters. But France being a nation of born dancers could not have failed, even if it had tried, to bring to perfection that charming department of music; and so to them have we not the highest expression, in their captivating ballet suites, of the music that gives both motion to the limbs and charm to the heart?

In France there was an enormously lavish Court that encouraged or patronised music munificently. Gold was to be had by cart-loads, so to speak, if—there was an "if" attached—the composer could hit the vitiated and sickly taste of those who paid him. No wonder, then, that the nation did not get nearer the highest attainments. When the people, the real French nationality, at last got a chance, they were too much occupied for years with political murdering, as an amusement, to do more than express themselves musically in songs such as have been considered. Order came at last, but it was too late. Berlioz found that the great forms of musical expression had already been thought out, and, although even the apparently exhaustless limits of the symphony seemed to be all too small for his genius, yet to such musical forms as he found he had to confine himself. The great German introspective mind had already been over all the available ground, and left well-nigh unquestionable directions for the chief features of all buildings that were to follow.

* This is perhaps hastily stated as regards England. We must not forget the Madrigal, the Glee, and the Anthem, all art forms capable of most elaborate and beautiful treatment, and which the English not only originated, but carried right on to a great and glorious consummation.

† It is curious that Gounod is perhaps the only Frenchman who has written an ideal waltz. Is it necessary to mention that it is to be found in his opera above referred to?

It is an undeniable fact that in cosmopolitan music, it is only possible to show nationality of feeling or temperament by means of settled forms. No one could mistake Saint Sæen's music for anything but French; and so long as he is rushing us along with his wonderful suites, of course everything is French, even form. But not so anywhere else. In symphony, concerto, or overture he has so far at least to confine the bent of his own free genius, and remember the finger-posts.

These finger-posts are mostly written in German. The whole of the country thus finger-posted, however, was not originally discovered by Germans.

Englishmen did not at first discover America—there is a deal of English spoken there now, however; and most of the "finger-posts" are in that language. Columbus only saw scraps of the land he had risked so much for; and so it is in the other case.

Italy, England, and France had been allowed to see fractions of the complete symphony, concerto, &c.; but when the poor, underpaid, hard-working German master took the matter in hand, he at once produced it "with a difference"—a mighty difference it was too. The new forms rose up,—created out of chaos—as if the rod of a musical Prospero had been in his hand. He left no holes, no slovenly workmanship, no weak points; what he undertook he finished; and then, looking at the beautiful image in music that he had made out of his own brain, he touched it anew, and breathing the breath of life into its form, made it living, an immortal witness to the highest attributes of the God-like that dwell in man.

The stability as well as the vitality of the present dominant Art-music forms—qualifications which can scarce be denied them—have, as a rule, been attributed by writers to the superior intellectual powers of the German nation. People have exercised themselves tremendously over scientific calculations regarding both the quantity and quality of the brains of famous musicians. The vast intellectual gifts of Beethoven, Weber, Schumann, Schubert, Wagner, and all the rest, have been a continual theme of argument, debate, and controversy. But the "mighty brain" and the "colossal intellect" have played bogey quite long enough, and it is about time that both critics and the public generally were beginning to recognise the fact that intellect unwedded to individuality, like most other things in the state of single blessedness, may be very nice and pretty, and at times even startling, but can never attain the dignity of being life-giving. Nobody will deny the great German masters more than a full share of brain power; but equally are there any prepared to state, far more to prove, that the great English, French, Italian, Russian, and Hungarian musicians were blessed in a less degree? To say the least of it, it would be presumptuous to assert as much. It may have been well within the power of the mere intellect to conceive and build up the structure of the Art-music form; but, without the life-giving breath of individuality, would not these forms have been left on the desert of time musical pyramids, colossal undoubtedly, but useless, mere monuments of misdirected zeal and labour. So far back as 1600, Giacomo Peri wrote a little *sinfonia* for flute, which contains the germ of the full symphony, inasmuch as it has the important feature of repeating a little characteristic figure of the cadence of the first half to complete the whole. In this we at once see Italy commencing to build up the dry bones of this Art-music form; and between that early date and Haydn's magical transformation, to be followed by Mozart and Beethoven's practical completion of it, scores of interesting examples may be found; but of what value are they now in the living world of Art?

As every musical student is aware, the art of counterpoint is as old as is the practice of writing music. To what state of perfection, too, it was carried by Byrd, Tallis, Palestrina, and other early masters, is also matter of common knowledge. From a purely scientific point of view nothing more complete or perfect can possibly be conceived than many of the compositions of these masters; and yet, where now in the Art world are they to be found save carefully arranged on an upper shelf of the inner museum of musical curiosities. Was there any deficiency in the brain power that wielded all these notes into such complicated forms? He would be a bold man who would affirm as much. Does not this evidence compel us to draw the conclusion

that where brains alone are brought to bear upon the creation of Art-produce, the result may be infinitely clever, startling in its complexity, and at first sight apparently the work of true genius ; but the structure is built of bricks made without straw, and crumbles and crumbles until it becomes useless and unattractive. These same composers, mentioned immediately above, were, however, more than mere thinking machines for the production of wonderful essays in counter-point and elaborate canons. Sometimes their individuality got the better of their science, and then there came forth something that lives. Take, for example, Tallis's responses, Byrd's "Non Nobis Domine," and the former composer's well-known hymn-tune canon.

Again, so long as the early masters worked away at the fugue from a purely scientific point of view, how very little did they accomplish. The moment Bach and Handel, not to mention Albrechtsberger, touched the familiar form, it sprang at once into life—one of the first of that glorious constellation of Art-music forms which the world owes to German individuality linked together with brains.

Had brains only been requisite for the formation of a universal school of music—as only the German is—England and Italy might have come very near the goal. England, in fact, may even be allowed to have left a great, if not a universal heritage to musical posterity. English individuality was at times too strong even for the mania that existed for strict scientific treatment of everything. Examples of this have already been quoted, and others could easily be found, while we have at any rate the distinction of having given to the world the completed and perfect form of the Madrigal, the Part Song, the Anthem, and the Glee,—all as characteristic of English individuality as is the music of all the finer specimens of these forms of composition. Through the early death of Purcell, we probably missed giving to the world a distinct Art form of English opera ; there was almost more than the promise of it, and it is possible that Sullivan has caught up some portions of his great predecessor's mantle—future ages only can determine to what extent.

In ballad work in an ordinary way, it cannot be said that England in any respect went a step in advance of other nations, although the nationality displayed in the majority of examples is most marked. This is particularly the case with Purcell and Dibdin. In the works of these composers we seem to feel every phase of English life, while the solitary examples of "God save the Queen," by Henry Carey, and "Rule Britannia," by Arne, are monuments of English national loyal feeling which have no parallels in any other nation under the sun. In the ballad line England can also justly claim to have given to the world the first essays of the Art song ; but, alas ! as in so many other cases, it was Germany that took up the crude idea, and gave to the world the exquisite creations of Schubert, Loewe, Schumann, Lassen, and others. Poor Henry Lawes thought, no doubt, that it was very little trouble to endeavour to give utterance in the music to the same ideas and feelings as were conveyed by the words he was setting. It seems a simple enough thing, but English ballad composers do not seem to have had the inclination—even when they were their own poets—to study to set "words with just note and accent."* There seems to have been too much independence of character among our ballad writers to trouble themselves with thinking twice what their words were about. They simply set them to an attractive tune—in every way reflecting the national or individual temperament, but not subjected to that intro-retrospection and deep craving for perfect poetical expression in music, which are the primary characteristics of the German composers.

The Scots invented no Art-music form ; and although their songs are no nearer the Art-song standpoint than the English ballads, it must be allowed that in many cases the wedding of the feeling of the words to the music is better than in the latter. This, as well as the preservation of the tunes at all for that matter, is due to an accident—the glorious accident of Robert Burns re-writing the words to most of them.

As already pointed out, when we come to the Art-music forms which the nationality of other nations, besides the English and the German, has been responsible for, we are at once struck

* This is how Milton spoke of Lawes' work.

by the poorness of the record. In fact, apart from the great family of dance forms which have recently been brought to great Art perfection in several countries, although in none so notably or to such perfection as in France, there are very few Art-music forms of any importance. In Italy opera had its rise, to be transplanted in due course to France, but finally brought to perfection in Germany, where the mighty individuality—German national individuality—of Richard Wagner at once placed it upon a platform of perfection as an Art-form. What Gluck, Weber, and Meyerbeer had struggled with, a struggle compared to which the twelve labours of Hercules were as but nothing, Wagner only accomplished. Gluck and Meyerbeer failed because they allowed their individuality to be lost in pandering to please popular taste; when fashion was forgotten their genius at once rose to the surface. With Weber it was different. In some respects he did more; but his life was too short, too busy, and too grinding for him to reach the supreme goal. Wagner had a superabundance of individuality. Everything else was made subordinate to it; and so, step by step, he raised himself and his national art until he attained the summit, where his work is likely to remain by itself for many ages.

It is the same with nearly all the great German masters. In symphony Beethoven still reigns supreme; in overture Beethoven, Mendelssohn, and Weber are hard to touch; and through the works of all of them there is that wonderful feeling of the national characteristics, that deep individualism which was the direct result of nationality. Mendelssohn is, in one way, an exception: in many respects his work is characteristically German, in others quite otherwise; but then he was a Jew really, and had sympathies of a most cosmopolitan nature. He alone for instance, in recent times, unless Gounod may also be named, has touched the real chord of English religious feeling in his oratorios. Mendelssohn was essentially a scholar and gentleman first, and a member of any particular country second. His, probably, is the least national of any cosmopolitan music: an ideal composer who benefited by the peculiarities in nationality of every country with which he came in contact, he seemed to be in touch, in sympathy with all men, all nations. In England he became an Englishman, in Scotland a Scot, and in Germany a German. There is no denying this. His was an exceptional nature,—almost godlike in its purity of thought and beauty of life. In Art he was a high priest, possessing the mystic secrets of the holy of holies, where alone may be found that genius which is life-giving to Art, and not, like the mere mechanical imitation, soulless and without vitality.

The subject of Nationality in Music is one that may be studied in many aspects. It covers a large field, and is quite beyond exhaustive treatment within the limits of the present article,—which has been penned more as a general introduction to this particular study, than with any intention of supplying a manual of its many ramifications. The subject has hitherto been little regarded; and anything like an exhaustive treatise has still to be written. Even writers of analytical programmes—literary scavengers as a rule, to whose nets all that comes is fish—have seldom if ever touched upon the theme of Nationality in Music. It is a glorious chance for them, as the registered facts concerning the classical composers and their works have, by this time, become decidedly monotonous. The hint to vary the stereotyped facts and deductions in this manner is given in the pure spirit of charity; and, in the interests of long-suffering concert-goers, it is to be hoped it will be accepted in the same Christian manner. Whether it is or not, Nationality in Music is a factor that will have to be reckoned with in the future.

MUSICAL DIPLOMAS AND DEGREES.*

By JOHN ROBERTSON, MUS. BAC. (CANTAB.).

Now that music is assuming so much importance as a profession, the value of university degrees is being more and more appreciated. The claims of music as a science, and the position it is taking as an academic study, all point to the time, and that not in the distant future, when a university degree will be a *sine qua non* for all those who wish to hold a good status in the musical profession. It has frequently been the habit of some to sneer at university degrees, and they triumphantly quote the famous lines of Burns, as if they settled the whole question—

“The rank is but the guinea stamp,
The man’s the gowd for a’ that.”

That may be all very true ; but Burns knew just as well as anybody else that, however good the gold might be, it is not the guinea without the stamp,—and those who enter the profession of music will find that, although they may be as good as gold, if they wish to pass as current coin with the public, they will need to be stamped too. So much has this been felt that, in 1893, a Union of Graduates in Music of the British Universities was formed, and is now a very considerable body.

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CONDITIONS.

A Certificate of Proficiency is granted for excellence in a particular branch of music ; but the certificate may, in addition, state that the candidate has a competent knowledge of other branches.

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Examinations for Certificate of Proficiency take place about Easter at the college on days which are announced by public advertisement at least twelve weeks previously, and are open to all comers, whether pupils of the college or not, without restriction of age.

Candidates intending to offer themselves for examination must apply on the printed form issued by the college, not less than six weeks before the date fixed for examination, and must submit satisfactory testimonials of character.

In the case of scholars who are allowed to enter for examination, the fee will be remitted.

* While the expression “Musical Diplomas” may be applied both to certificates granted by the universities and by collegiate institutions which are not universities, the expression “Degrees” is properly limited to certain distinctions granted by the universities alone.

REGULATIONS AS TO EXAMINATION FOR CERTIFICATE OF PROFICIENCY.

The college will issue, not less than twelve weeks previous to the examination, a list of pieces in which the candidates will be examined.

Candidates at the examination will have to write a short passage in English to the dictation of the examiner; to read a piece of poetry or prose; and to answer such general questions regarding the dictation or the reading, as he may put.

I. PIANOFORTE.

Solo Performance.

Each candidate will be required—

1. To play one or more pieces, selected by the examiners, from the published list.
2. To play a piece, selected by the candidate, either from the published list or otherwise.
3. To read at sight.
4. To extemporise, to modulate, and to transpose; also to improvise an accompaniment to a given melody.

Paper Work.

5. To answer questions on the grammar of music.
6. To harmonise a given figured bass in four parts.
7. To answer questions on the distinguishing characteristics of the pianoforte as a musical instrument.
8. To mark the fingering of a given passage.

II. TEACHING THE PIANOFORTE.

Each candidate will be required—

Paper Work.

1. To answer questions on the grammar of music.
2. To harmonise a given figured bass in four parts.
3. To answer questions on the construction of the instrument.
4. To give an outline of a course of instruction in mechanical exercises, studies, and pieces.
5. To name special composers, and, if possible, particular works, the study of which would be likely to assist the progress of the pupil in respect of (a), technical execution; (b), improvement in style and expression.
6. To name studies suitable for special purposes.
7. To mark the fingering of a given passage.

Viva Voce.

8. To answer questions on position of the hands.
9. To answer questions on terms and signs relating to *tempo*, expression, and phrasing.
10. To answer questions on the rendering of ornaments.
11. To answer questions on the proper method of practising the various technical departments, such as scales, arpeggios, &c.
12. To detect inaccuracies in the rendering of a composition well known to the candidate.
13. To perform a piece of moderate length chosen by the candidate, and guaranteed to have been learnt without assistance. This piece must be the work of a well-known standard composer.
14. To read a simple piece at sight.

III. ORGAN.

Each candidate will be required—

1. To play one or more pieces, selected by the examiners, from the published list.
2. To play a piece, selected by the candidate, either from the published list or otherwise.
3. To read at sight.
4. To harmonise a given melody on the instrument, and to play from a figured bass ; also to play from four-part vocal score. To extemporise, to modulate, and to transpose.

Paper Work.

5. To answer questions on the grammar of music.
 6. To harmonise a given figured bass in four parts.
 7. To answer questions on the construction and treatment of the organ.
- A candidate has the option to undergo an examination in choir training.

IV. STRINGED INSTRUMENTS.

Violin, Viola, Violoncello, Double Bass.

Each candidate will be required—

1. To play one or more pieces, selected by the examiners, from the published list.
2. To play a piece, selected by the candidate, either from the published list or otherwise.
3. To transpose.
4. To read at sight.

Paper Work.

5. To form modulations upon given examples.
6. To construct an accompaniment for a second instrument to a given melody.
7. To answer questions on the grammar of music.
8. To harmonise a given figured bass in four parts.
9. To answer questions on the treatment of the instrument.
10. To answer questions on the technique of the instrument.

V. HARP.

Each candidate will be required—

1. To play one or more pieces, selected by the examiners, from the published list.
2. To play a piece, selected by the candidate, either from the published list or otherwise.
3. To read at sight.
4. To extemporise, to modulate, and to transpose.

Paper Work.

5. To answer questions on the grammar of music.
6. To harmonise a given figured bass in four parts.
7. To answer questions on the distinguishing characteristics of the harp as a musical instrument.
8. To mark the fingering of a given passage.
9. To write an arpeggio accompaniment over a figured bass to suit a given melody.

VI. WIND INSTRUMENTS.

Each candidate will be required—

1. To play one or more pieces, selected by the examiners, from the published list.
2. To play a piece, selected by the candidate, either from the published list or otherwise.
3. To read at sight.
4. To transpose.

Paper Work.

5. To answer questions on the grammar of music.
6. To harmonise a given figured bass in four parts.

THE MUSICAL EDUCATOR

VII. PUBLIC SINGING.

Each candidate will be required—

1. To sing one or more pieces, selected by the examiners, from the published list.
2. To sing a piece, selected by the candidate, either from the published list or otherwise.
3. To read at sight.
4. To sing from memory.
5. To play on the pianoforte an accompaniment, or an easy piece of music, selected by the candidate.

Paper Work.

6. To answer questions on the grammar of music.
7. To harmonise a given figured bass in four parts.

VIII. TEACHING SINGING.

Each candidate will be required—

1. To answer questions in writing, or *viva voce*, on the physiology of the voice; and on the method of teaching singing.
2. To answer questions on the grammar of music.
3. To harmonise a given figured bass in four parts.
4. To undergo tests for accuracy of ear.
5. To accompany on the pianoforte, and to transpose.

IX. THEORY OF MUSIC.

Each candidate will be required—

1. To pass an examination in—
 - (a.) Harmony.
 - (b.) Counterpoint, canon, and fugue.
 - (c.) Instrumentation.
 - (d.) Treatment of voices.
 - (e.) Form.

X. COMPOSITION.

Each candidate will be required—

- To send in compositions of different classes and characters, including orchestral and choral works, one week before the date of the examination, also, when at the college, to work a paper set by the examiners to show his or her proficiency in the technique of the art.

THE ROYAL ACADEMY OF MUSIC.

TENTERDEN STREET, HANOVER SQUARE, LONDON, W.

The curriculum of which includes tuition in all branches of music. The institution has also associated itself with the Royal College of Music for the purpose of local examinations in various parts of the country. It has also a separate examination in London (independent of Academy teaching) of music-teachers and performers. Students in the Academy consist of scholars, exhibitors, and paying students. The scholarships and exhibitions are obtainable by competition only. The majority of these entitle the holders to a free course of instruction during the tenure thereof. Paying students are not admitted for a shorter period than three terms, except a limited number of wind-instrument students, who are received for a modified course of study at a proportionately lower fee. To obtain the highest awards of the Academy a course of at least three years' study is requisite. The tuition fees for ordinary curriculum are £34, 13s. per year, of three terms.

CURRICULUM.

1. Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other students.
2. Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other students.
3. Elements of Music—One hour's lesson per week, in class.
- 3A. Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements class.
- 3B. Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.
4. Sight Singing and Musical Dictation—One hour's lesson per week, in class.
5. Choral Singing—Practice for one hour and a half per week.
6. Elocution (for students whose principal study is Singing)—One hour per week in class.
7. Orchestral Practice—Three hours twice per week, if sufficiently advanced.
Attendance at the above classes is obligatory, except under special circumstances, and with the written permission of the Principal or Curator.
8. Orchestral Practice (Junior Division)—Two hours per week.
9. Ensemble Playing—Six hours per week, if approved by the Principal.
10. Lectures on Music and Musicians—One hour per week.
Attendance at the classes numbered 8, 9, and 10 is not obligatory.
11. Wind Instrument Students receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight-Singing and Ensemble classes and orchestral practices.

EXAMINATION ON LEAVING, DISTINCTIONS, Etc.

On leaving the institution, students who have attended more than three terms may be examined by the Principal. If the examination prove satisfactory, they receive a certificate of their qualification as teacher, performer, or both; and such students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No student, nor any past student, not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

THE ASSOCIATED BOARD OF THE ROYAL ACADEMY OF MUSIC AND ROYAL COLLEGE OF MUSIC

OFFICE, 52 NEW BOND STREET, LONDON.

THE LOCAL EXAMINATIONS OF THE ASSOCIATED BOARD ARE OF TWO KINDS:—

A. "Local Centre Examinations," conducted at local centres by two examiners appointed for the purpose by the Board.

N.B.—The papers of candidates who enter for Harmony or Counterpoint are examined in London.

B. "Local School Examinations," conducted by an examiner appointed for the purpose by the Board, and intended to be preparatory to the Local Centre Examinations.

The Local Centre Examinations embrace—

I. Practical Subjects.

II. Theory of Music.

There are two grades in the Local Centre Examinations—junior and senior.

There is no junior grade in Singing or in Counterpoint.

I. PRACTICAL SUBJECTS.

Pianoforte.

Viola.

Harp.

Organ.

Violoncello.

Wind Instruments.

Violin.

Double Bass.

Singing.

The Local Centre Examinations for candidates entering for "Practical Subjects" will consist of:—

"Preliminary Local Examinations," and "Final Local Examinations," at which candidates will be required to work a paper on the Rudiments of Music.

II. THEORY OF MUSIC.

(a)—Harmony.

(b)—Counterpoint.

SPECIAL NOTICE.—The Board have decided, for the purposes of examination, to treat Harmony and Counterpoint as separate subjects, and to issue a separate certificate, and charge a separate examination fee for each.

12. The Local Centre Examinations for candidates entering for either Harmony or Counterpoint will consist of a single examination.

LOCAL CENTRE EXAMINATION CERTIFICATES.

15. Certificates will be awarded to Candidates who are successful in the Final Local Examination.

16. The Certificates in each grade will be of two kinds: 1. HONOUR; 2. PASS; and will bear the seal of the Board, and the names of the Chairman of the Board, the Principal of the Royal Academy of Music, and the Director of the Royal College of Music.

17. These Certificates will not certify that the holders thereof are qualified to teach, or entitle them to append any letters to their names.

LOCAL SCHOOL EXAMINATIONS.

1. A School which desires to avail itself of the "Local School Examinations" of the Associated Board must send in an application on a Form to be obtained from the Secretary.

8. The Local School Examinations will be arranged in circuits, and will be conducted by a School Examiner appointed by the Board.

They will be held during four periods as follows:—(a) December; (b) March, April; (c) June, July; (d) October, November.

12. No Candidate can be examined more than once during the year.

13. For the Local School Examination Certificate there will be no Preliminary Examination, but candidates must be prepared to answer elementary questions on the Rudiments of Music.

14. There will be two Divisions in the School Examinations—a Lower and a Higher—the standard of which will be so arranged as to make them preparatory to the respective grades of

the Local Centre Examinations, but candidates may enter in either division irrespective of age.

There will be no Lower Division in Singing.

15. The Subjects for Examination will be :—Harmony and Grammar of Music, Pianoforte, Organ, Violin, Viola, Violoncello, Double Bass, Harp, Wind Instruments, Singing.

LOCAL SCHOOL EXAMINATION CERTIFICATES.

7. "School Examination Certificates" will be awarded to successful candidates, specifying the division in which they have been examined.

The certificates in each division will be of two kinds :—1. Pass ; 2. Pass with Distinction.

THE ROYAL COLLEGE OF ORGANISTS.

HART STREET, BLOOMSBURY, LONDON, W.C.

Instituted 1864, and incorporated by Royal Charter in 1893. This college consists of Members, Associates, and Fellows. Arrangements are made for holding examinations twice a year for Associateship and Fellowship in organ playing, harmony, counterpoint, instrumentation, sight reading, and general musical knowledge. A candidate must first have received the certificate of Associate granted by the college before he can take the Fellowship ; but graduates of the British universities may proceed at once to take the Fellowship without previously having taken the Associateship, such graduates being likewise exempted from the theoretical examinations held by the college, and being only required to do the work at the organ.

EXAMINATIONS.

To obtain the certificate of an Associate, the following tests must be passed :—

The candidate will perform an organ piece of his own selection. This must be a work composed for the organ with separate pedal parts, of a classical type, and of sufficient difficulty to display advanced technical attainments.

A hymn tune must be transposed at sight into any key specified by the examiners.

A figured bass must be harmonised at sight upon the key-board.

A given melody must be harmonised in four parts on paper, and without the aid of an instrument.

A figured bass must be harmonised on paper, and without the aid of an instrument.

Simple counterpoints, in not more than four parts, must be written.

The candidate must be prepared to modulate (on paper) to or from given keys or chords.

The correct answers to fugal subjects will be required.

The candidate's general knowledge will be tested by questions on the general structure of the organ ; on the combination and contrasting of the various registers ; on the chief causes of casual derangements of mechanism ; on form (or plan) in musical composition ; on the orchestra ; on musical history ; on harmony, acoustics, analysis, choir training, and other branches of musical knowledge.

To obtain the certificate of a Fellow, the following tests must be passed :—

Candidates for Fellowship must come prepared to play any portion or all of three organ compositions, the selection to be made by the examiners :—

The candidate will be required to play at sight a fragment of organ music specially prepared for that purpose.

The candidate will play a chant (he may choose between an Anglican and a Gregorian) as if accompanying a given canticle or psalm.

The candidate will be required to extemporise upon a given musical phrase.

A given melody must be harmonised at sight upon the key-board.

The candidate must play from a vocal score, written in bass, tenor, alto, and treble clefs.

A given melody must be harmonised in four parts on paper, and without the aid of an instrument.

An unfigured bass (or a ground bass) must be harmonised on paper, and without the aid of an instrument.

Counterpoints of various kinds must be written.

The candidate must score a given passage for full orchestra.

A fugal exposition upon a given subject must be written in four vocal parts.

The candidate's general musical knowledge will be tested by questions on the subjects required in the case of Associates: but these questions will be of a more advanced character.

TRINITY COLLEGE, LONDON.

MANDEVILLE PLACE, MANCHESTER SQUARE, LONDON, W.

Instituted in 1872, for musical education and examination. The classes and lectures include every subject connected with the science and art of music. There are ten free scholarships, tenable for three years, and seven exhibitions, tenable for one year. Local examinations are held in various centres, at which also exhibitions may be gained.

DIPLOMAS.

1. The college confers, upon examination, the diplomas or superior grades of Associate and Licentiate in Music of Trinity College, London, and the special distinction of Fellowship.
2. The examinations are open to all persons, whether students of the college or not.
3. The public examinations are held twice a year, in January and July.
4. **MATRICULATION.**—The matriculation examination is of an elementary character in the subjects of an ordinary education.

Candidates for the diplomas of Associate and Licentiate in music are required to pass the Matriculation Examination, or an equivalent recognised by the Board.

5. **ASSOCIATE IN MUSIC (A.T.C.L.).**—Candidates are required to have obtained a certificate in the Matriculation Examination, and to satisfy the examiners in the undermentioned subjects:—

Preliminary Division.—i. Any one of the following at the option of the candidate:

- (a) Choir training.
- (b) Construction of the vocal and aural organs.
- (c) Elementary Acoustics.

And also in—ii. Musical History.

Pass Division.—Harmony in not more than four parts.

Counterpoint in not more than three parts.

6. **LICENTiate IN MUSIC (L.T.C.L.).**—Candidates for the grade of Licentiate, except in the case of a graduate in music of a British university, must previously have obtained the grade of Associate in Music. The Examination will include the following subjects:—

- Harmony in not more than five parts.
- Counterpoint in not more than five parts.
- Double Counterpoint, Imitation, Canon, and Fugue.
- Form in musical composition.
- Instrumentation.

Candidates must obtain a gross total of 60 per cent to qualify for a Pass. The harmony

paper will be a failing subject, so that 60 per cent. must be obtained for this paper, irrespective of marks gained in other subjects.

A Graduate in Music of any British university may, on satisfying the examiners in the department of choir training, or in vocal and aural physiology, pass at once to the position of Licentiate.

7. FELLOWSHIP (F.T.C.L.).—The highest regular diploma by examination is that of Licentiate, but the special distinction of Fellowship is obtainable by Licentiates on their passing further examination in any one of the following branches of the art :—

Branch I.—Original Composition. The work submitted may be either vocal or instrumental. In the former case it must be a choral composition or cantata, sacred or secular, for solo and chorus, with accompaniments for a full band, and containing at least one movement for orchestra alone. If the work submitted be entirely instrumental, it may be either in the form of a symphony, concerto, or of the class known as “Chamber Music,” *i.e.*, quintet, quartet, trio, or sonata, for pianoforte and any other important solo instrument. Every such instrumental work must contain at least three movements of the usual length and classical form. All other details are left to the discretion of the candidates. Candidates will be examined *viva voce* upon the work submitted by them, which must have been composed expressly for the Fellowship, with the exception that compositions submitted by Licentiates in competition for the Sir Michael Costa Prize of the College, and written in accordance with the regulations of that competition, may also be submitted for Fellowship.

Branch II.—Harmony, up to five parts. Harmonisation of given melodies; figured or unfigured basses; chord and form analysis. Critical knowledge of the full scores of classical works to be announced beforehand.

Branch III.—Simple counterpoint, both strict and free, up to five parts; canon, up to four parts; and fugue up to five parts; double and triple counterpoint; fugue and analysis.

Branch IV.—Philosophy of Music—including advanced knowledge of musical acoustics; musical history, with special reference to ancient and modern scales and the development of the various forms of composition; general acquaintance with the standard literature of the above subjects.

Branch V.—Instrumental. Performance of an instrumental solo selected beforehand by the candidate and approved by the Academical Board; acoustical properties of the instrument employed; extemporisations on given subjects and in any classical form named by the examiner; any exercises in reading or interpretation, &c., required by the examiner, at his discretion.

HIGHER CERTIFICATES.

The Academical Board, in view of the increasing demand for a system of higher musical certificates for persons of either sex desirous of qualifying as teachers, hold examinations for that purpose in January and July.

Candidates are admitted to these examinations irrespective of age, sex, or creed.

Candidates for the higher certificates are not required to pass the Martication Examination.

I. PRACTICAL DIVISION.

1. The subjects of examination in the Practical Division are as follows: i. Pianoforte-playing; ii. Organ-playing; iii. Solo-singing; iv. Orchestral Instruments. The examinations in practical subjects will take place in London at the College only.

2. Certificates of two grades will be granted in each subject, any or all of which may be taken at either of the dates of examination.

3. The pianoforte section will comprise (a) the performance of two standard compositions, which must be selected by the candidate from the official list of selected pieces, one piece from list A and one from list B; also the performance of one of the forty-eight preludes and fugues of Bach chosen by the candidate; (b) the performance at sight of various passages of more or

less difficulty selected by the examiners; (γ) accompanying the voice; (δ) transposition at sight; (ϵ) scales and arpeggios as below; (ζ) questions on musical theory or grammar,¹ on form in musical composition, and particularly that of the pieces played. Successful candidates will receive the title of *Certificated Pianist*, or the higher title of *Associate-Pianist* of the College, according to the degree of distinction with which they pass the examination.

The major, harmonic minor, and chromatic scales in eights, thirds, and sixths (one note in each hand), in similar and contrary motion, commencing on the lowest or the highest note.

The melodic (arbitrary) minor scales in eights, thirds, and sixths, in similar motion only.

The major, minor (harmonic and melodic), and chromatic scales in octaves (two notes in each hand), in similar motion, staccato.

The arpeggios of all major and minor common chords, chords of the dominant and diminished seventh and their inversions, in similar motion, throughout not less than three octaves. The arpeggios of common chords to be played as though written in groups of three notes with a light accent on the first note of each group. Arpeggios of the chords of the sevenths to be played as though written in groups of four notes, with a slight accent on the first note of each group.

All to be played from memory.

4. In the Organ section the requirements will be respectively similar to those for the pianoforte, viz. (α) the performance of two standard compositions, which must be selected by the candidate from the official list of selected pieces; (β) the performance at sight of various passages of more or less difficulty selected by the examiners; (γ) transposition and accompanying the voice; (δ) scales and arpeggios; (ϵ) playing at sight from a four-part vocal score in the proper clefs; (ζ) questions on musical theory or grammar,* on form in musical composition, and particularly that of the pieces played. Successful candidates will receive the title of *Certificated Organist*, or the higher title of *Organ-Associate* of the College, according to the degree of distinction with which they pass the examination.

5. The vocal section will include: (α) the performance of any two solos selected by the candidate from the official list or in accordance therewith; (β) singing at sight; (γ) scales; (δ) questions on voice production and training; (ϵ) questions on musical theory or grammar,* on form in musical composition, and particularly that of the pieces sung. Successful candidates will receive the title of *Certificated Vocalist*, or the higher title of *Associate-Vocalist* of the College, according to the degree of distinction with which they pass the examination.

6. Violin, Violoncello, Flute, or any other Orchestral instrument approved by the Board. For violin examination the requirements are (α) the performance of two standard compositions selected from the official list of selected pieces, one piece from list A, and one from list B; (β) the performance at sight of various passages of more or less difficulty, selected by the examiners; (γ) scales and arpeggios; (δ) transposition at sight; (ϵ) questions on musical theory or grammar,* on form in musical composition, and particularly that of the pieces played.

In the case of other instruments the requirements, as far as possible, are similar to the above; the official list of selected pieces may be had on application. Persons obtaining these certificates will be classed as certificated or associates (in their respective degrees of merit) with the denominations of the subjects in which they are examined—*e.g.*, Associate-Violinist, Certificated Violinist, &c.

Successful candidates are informed that there are no recognised *initials* for the titles of Associate-Pianist, Certificated Pianist, &c., which titles should be stated in full.

II. THEORETICAL DIVISION.

1. The Subjects of Examination in the Theoretical Division are: i. Harmony; ii. Counterpoint; iii. Form; iv. Instrumentation; v. Choir Training.

2. Certificates of two grades—Pass and Honours—will be granted in each subject, any or all of which may be taken at either of the dates of examination.

* Including a general elementary knowledge of the principles of Harmony.

3. The HARMONY Section will comprise a practical knowledge of chords and chord-relationship; harmonising a figured bass; harmonisation of melodies. For an Honour Certificate, *five*-part work, and for a Pass Certificate, *four*-part work, will be essential.

4. The COUNTERPOINT Section will include a thorough knowledge of the rules of "Simple Counterpoint," and the adding of Counterpoints of various species to a given subject (*cantus firmus*) in two, three, and four parts (for Honour Certificate, up to five parts).

5. The FORM Section will include a knowledge of Accent, Musical Feet, Musical Figures, Phrases, Sections, Periods, Rhythm (usual, extended, and contracted), Vocal and Instrumental Forms, Binary, Episodical, Rondo, Ancient and Modern.

6. INSTRUMENTATION.—Scoring for Orchestra, and arranging for a Key-board Instrument from Full Score.

7. CHOIR TRAINING.—Candidates for the Special Certificate for Choir Training will be expected to show a practical acquaintance with the principles and details of the management of church choirs and other choral bodies; as, for instance, the cultivation of boys' and other voices, the balancing of vocal parts, the pointing of Psalms, various methods of chanting, knowledge of Anthem and Service music, &c.

Former examination papers set for the special certificates in Harmony, Counterpoint, Form, Instrumentation, and Choir Training or Management, may be had in a collected form of Messrs. A. Hammond & Co., 5 Vigo Street, London, W.

LOCAL EXAMINATIONS IN MUSICAL KNOWLEDGE.

1. Local centres, under the care of local committees, have been established throughout the United Kingdom and in some of the British Colonies, as well as in some foreign countries by permission of the respective Governments.

2. The examinations are conducted in three divisions: Senior, Intermediate, and Junior. Each division includes a Pass Section and an Honours Section—one paper in each section.

3. National prizes of the value of £5 each, awarded annually in June, will be open to all candidates, viz., one in each division, Senior, Intermediate, and Junior. A national prize cannot be taken by any senior or intermediate candidate above the age of twenty, or by a junior candidate above the age of sixteen. The examiners are also prepared to undertake the adjudication of certain local prizes.

LOCAL EXAMINATIONS IN INSTRUMENTAL AND VOCAL MUSIC.

The Subjects of Examination are as follows:—

i. Pianoforte, Organ, or Harmonium Playing. ii. Pianoforte Duet Playing. iii. Solo Singing. iv. Performance on any Orchestral instrument.

The Pianoforte Examinations (solo playing) and Violin Examinations are conducted in three divisions—Senior, Junior, and Primary; for all other subjects there are two divisions—Senior and Junior. Detailed information as to the requirements for the Local Examinations may be had on application to the Secretary of the College.

THE GUILDHALL SCHOOL OF MUSIC

VICTORIA EMBANKMENT, LONDON, E.C.

Was established by the Corporation of the City of London, in September 1880, for the purpose of providing high class instruction in the Art and Science of Music, at moderate cost to the student.

The year is divided into three terms, arranged to commence as follows:—Fourth Monday in September, second Monday in January, and fourth Monday in April.

Students who have studied not less than three years in the school shall undergo, if they desire it, an examination which, if satisfactory to the Examiners and the Principal, shall entitle them to the Associateship of the Guildhall School of Music (A.G.S.M.).

Students who have studied not less than three terms in the school shall undergo, if they desire it, an examination, which, if satisfactory to the Examiners and the Principal, shall entitle them to a Certificate of Merit.

In connection with the Guildhall School of Music there are—

HARMONY CLASSES. SIGHT-SINGING CLASSES. SIGHT-READING (INSTRUMENTAL) CLASSES. IMPROVISATION CLASSES. LADIES' DEPARTMENT CLASSES. ELOCUTION CLASSES. ITALIAN CLASSES. FRENCH CLASSES. GERMAN CLASSES. THE GUILDHALL STUDENTS' ORCHESTRA. THE GUILDHALL CHOIR. CHAMBER MUSIC. Classes for the practice of instrumental trios, quartets, quintets, &c., and pianoforte concerted music; and an OPERATIC CLASS.

There are also concerts and recitals given by the students.

THE TONIC SOL-FA COLLEGE,

27 FINSBURY SQUARE, LONDON, E.C.

ORDER OF EXAMINATIONS TO OBTAIN THE COLLEGE TITLES.

ASSOCIATE.	<ul style="list-style-type: none"> Elementary Certificate. Elementary Theory. Intermediate Certificate. Intermediate Theory. 	<ul style="list-style-type: none"> The School Teacher's Music Certificate is accepted instead of the Elementary Theory, Intermediate, and Intermediate Theory.
MEMBER.	<ul style="list-style-type: none"> Harmony Analysis (First Stage). Staff Notation (First Grade). Matriculation. Matriculation Theory (which includes Examinations in Musical Form and Expression). 	
GRADUATE. (G.T.S.C.)	<ul style="list-style-type: none"> Harmony Analysis (Second and Third Stages). Musical Composition (First and Second Stages). Musical and Verbal Expression (First and Second Stages). Staff Notation (Second and Third Grades). Advanced Certificate. Advanced Theory (which includes Examinations in Musical Form, Staff Notation, English Composition, Acoustics, Musical History and Literature). 	
LICENTIATE (L.T.S.C.)	<ul style="list-style-type: none"> Advanced Certificate. Advanced Theory. Theory of Teaching. Art of Teaching. 	
<i>It is not compulsory to take the "Licentiate" before the "Fellow."</i>		
FELLOW (F.T.S.C.)	<ul style="list-style-type: none"> Musical Composition (Third and Fourth Stages). Counterpoint (First and Second Stages). Any one of the following : Solo Singing. Orchestration. Organ. Piano. 	

The examinations must be taken in the order named above, except that a candidate after having obtained the Diploma of Graduate may proceed to the Examinations for Fellowship. The Diploma of Licentiate is intended for those who wish to be "Certificated Teachers." Before entering for Licentiate, a candidate must have passed all the previous examinations.

All examinations in musical theory (except Elementary and Intermediate) are held quarterly, and are conducted under supervision. These are the examinations for Matriculation and Advanced Theory, and all stages of Harmony analysis, Musical Composition, Counterpoint, Musical and Verbal Expression, Musical Form, Staff Notation, Harmonium Fingering, English Composition, Acoustics, and Theory of Teaching.

REGULATIONS AS TO EXAMINERS.

The possession of a higher certificate does not of itself give authority to examine for lower certificates. All who wish to be recognised as examiners must apply to the college for authority.

Any one wishing to become an examiner for the Junior, Elementary, Elementary Theory Intermediate, Intermediate Theory, and Matriculation Certificates, and possessing the necessary qualification as stated below, may send an application to the Secretary, giving particulars as to the certificates he holds. The applicant's name will then be put on the list for the next meeting of the Executive Committee, and he will be duly informed of the result, whether the application is successful or otherwise. When an applicant for appointment as examiner has been rejected, no fresh application shall be entertained within a year.

THE JUNIOR CERTIFICATE.

Applicants must hold at least the Intermediate Certificate.

THE ELEMENTARY AND ELEMENTARY THEORY CERTIFICATE.

Applicants must be Associates of the College.

THE INTERMEDIATE CERTIFICATE.

Applicants must be Shareholders of the College.

- (b) The applicant, before he can be proposed, must conduct a trial examination for the Intermediate Certificate in the presence of his proposer. The proposer is required to certify to the college that the applicant's manner of examining was satisfactory, and that the tests he used were suitable. If no one can be found at the time ready for examination, any person who holds the certificate, or the proposer himself, may be examined.

THE INTERMEDIATE THEORY CERTIFICATE.

Applicants must hold the Matriculation Theory Certificate.

THE SCHOOL TEACHER'S MUSIC CERTIFICATE.

Applicants must be Graduates of the College, and must hold the School-Teacher's Music Certificate. The appointment of examiners rests with the Council.

THE STAFF NOTATION FIRST GRADE CERTIFICATE.

Applicants must be Shareholders of the College, and must hold the Second Grade Certificate in Staff Notation.

THE STAFF NOTATION SECOND GRADE CERTIFICATE.

Applicants must be Shareholders of the College, and must hold the Advanced Certificate, with the Second Grade Certificate in Staff Notation.

THE STAFF NOTATION THIRD GRADE CERTIFICATE.

Applicants must be Graduates of the College, and must hold the Staff Notation Certificate, Third Grade. The appointment of examiners rests with the Council.

THE MUSICAL EDUCATOR

THE MATRICULATION CERTIFICATE.

Applicants must be Graduates of the College.

THE ADVANCED CERTIFICATE.

Applicants must be Graduates of the College. The appointment of the examiners rests with the Council.

MUSICAL COMPOSITION, SOLO SINGING, ORCHESTRATION, ORGANIST'S,
HARMONIUM AND PIANOFORTE CERTIFICATES.

Special Examiners appointed by the Council.

ROYAL IRISH ACADEMY OF MUSIC.

36 WESTLAND ROW, DUBLIN.

All branches of Musical Education are taught so far as the resources of the Academy admit, there being classes for Pianoforte, Singing, Declamation and Deportment, Flute, Oboe, Clarinet, Bassoon, Horn, Cornet, Trombone, Violin, Viola, Violoncello, Double Bass, Harmony, Counterpoint, Rudiments, and Organ. There is also an Operatic Vocal Class, an Orchestra, and a Choral Society. Pupils may choose any one of these for their principal study. Attendance in the Rudiment or Harmony Class is obligatory on all pupils of the Academy. No pupil can be admitted for less than one year without special permission. No pupil is allowed to perform in public without permission of the Governors. Separate instruction is given to each pupil. Pupils are only admitted at the commencement of each term, and half term. Candidates for admission must attend for examination in the branch of study for which they enter, bringing music to perform. They must also pass an examination in the Rudiments of Music, or join the Elementary Class to prepare for the next general examination in the rudiments. All pupils are required, when called upon, to take part in the orchestral or choral practices, and in public performances of the Academy. As a mark of particular distinction, advanced pupils may be appointed Pupil Teachers, and required, in return for their own free instruction, to give instruction in the Academy, under the supervision of the Professors. The course of instruction includes two weekly lessons, of twenty minutes each, but the pupil is required to remain in the Class-room on each occasion for one hour, with the view of deriving advantage from the instruction given to other pupils. In special cases, pupils coming from a distance are allowed to receive one double lesson weekly. The year is divided into three terms.

EXAMINATIONS IN MUSIC FOR LOCAL CENTRES AND SCHOOLS.

The Governors of the Royal Irish Academy of Music, in accordance with the powers vested in them by their Incorporation under the Educational Endowments (Ireland) Act, are prepared to hold examinations in music in Dublin, Belfast, Cork, Limerick, and other local centres.

The examinations will be held in the month of May in each year.

The subjects for which candidates (or schools) can enter are Pianoforte, Organ, Violin, Viola, Violoncello, Double Bass, Harp, Wind Instruments, Singing, and Harmony.

THE ROYAL MILITARY SCHOOL OF MUSIC.

KNELLER HALL, HOUNSLOW.

Established 1857, by H.R.H. THE DUKE OF CAMBRIDGE, Commander-in-Chief.

This is one of the most important musical institutions. It offers to young men in the army a complete training as bandmasters under the most distinguished professors; and those who go

steadily through the curriculum are thoroughly equipped for their various duties as conductors of a Military Band. The training includes all the instruments used in the Military Band, also Harmony, Counterpoint, Composition, and all the higher branches of Music.

ROYAL NORMAL COLLEGE AND ACADEMY OF MUSIC FOR THE BLIND.

UPPER NORWOOD, LONDON.

This Institution gives both a general and a musical education to the blind of both sexes who show special musical talent. Their training enables them to become skilled organists, pianists, and teachers. They are very successful usually in pianoforte tuning; their acuteness of ear being seemingly intensified by their loss of sight. Singing is taught in six different stages, as is also Pianoforte; Harmony, Counterpoint, and Composition combined, are likewise taught in six different stages, while the Organ is taught in three.

OTHER MUSICAL INSTITUTIONS.

Amongst other institutions for the cultivation of Music, or the furtherance of its interests, educational or other, may be mentioned the Gresham Lectures on Music (Gresham College, Basinghall Street, London, E.C.), which are given free to the public on certain days during term time; the Guild of Organists, confined exclusively to the Episcopal Church of England, and churches in communion therewith; the South London Institute of Music, New Road, Camberwell; the Crystal Palace Company's School of Art, Science, and Literature, Sydenham; the Musical Association, whose meetings are held at the Royal Academy of Music, London; the Madrigal Society; the Philharmonic Society; the London Academy of Music, St. George's Hall, Langham Place, London, W.; the Bach Choir; the Wagner Society; the Plain Song and Mediæval Musical Society; the Purcell Society; the Incorporated Society of Musicians; the Orchestral Association; the Musical Artists' Society; the Manchester School of Music and the Cork School of Music. It should be added that valuable musical instruction is given to the boys in the various Cathedral choirs.

UNIVERSITY OF OXFORD.

DIRECTIONS FOR CANDIDATES FOR DEGREES IN MUSIC.*

I. OF EXAMINATIONS PRELIMINARY TO THE FIRST EXAMINATION.

Each candidate for the first examination shall exhibit to the Clerk of the Schools (on behalf of the Professor) a certificate or certificates that he has either passed responsions or an examination statutorily exempting therefrom†, or that he has satisfied the Masters of the Schools in the preliminary examination provided for students of music in any two of the following languages—Greek, Latin, French, German, Italian.

* Any further information, if necessary, may be obtained on application to Mr. G. Parker, the Clerk of the Schools, Oxford.

† The regulations of the Board of Studies for responsions, and for the preliminary examination for students of music, and the times when responsions begin, together with the examinations exempting from responsions, may be obtained at the Clarendon Press Depository, 116 High Street, Oxford, price 2d. (by post 2½d.), where also copies of papers set by the Masters of the Schools at previous examinations may be obtained. Price by post 1s. 2d.

The papers set in the preliminary examination for students of music, in Latin or Greek, are the same as those set in "stated subjects" at responsions; and those set in French, German, or Italian the same as those set in "additional subjects" at responsions.

Women are admitted to the preliminary examination. Application should be made for the necessary information to the Secretary, Local Examinations Office, Clarendon Building, Broad Street, Oxford.

Residence for a degree in music is not required.

II. FOR THE DEGREE OF BACHELOR IN MUSIC.

First Examination.

The first examination for this degree will begin at 10 A.M. on the first Tuesday in May, and on the first Tuesday in November, in each year, in the schools at Oxford. It will comprise harmony and counterpoint in not more than four parts, and the harmonisation of a given melody.

The examination will be partly *vivâ voce*, and partly *per scripta*.*

Candidates for this examination must send in their names in full to the Clerk of the Schools, together with the certificate or certificates mentioned above, and the statutable fee (see VII.), not later than the twentieth day of April, or the twentieth day of October. A candidate who is not already a member of the university must matriculate before presenting himself at this examination; that is, he must enter his name on the books of a college or hall, or as a non-collegiate student.† He must exhibit his matriculation paper to the Clerk of the Schools before the commencement of the examination.

Second Examination.

1. Candidates who have duly passed the first examination must then send an Exercise (see IV.) to the Professor of Music at his residence, 10 South Parks Road, Oxford, any time before the last day of January or the last day of July.

The Exercise must be—

A sacred or secular vocal work consisting of not more than four movements, namely—

1. A five-part chorus.
2. A song or duet.
3. An unaccompanied vocal quartet.
4. A five-part choral fugue.

These movements may appear in any other order. The whole is to have an accompaniment for a string band, which must exhibit a fair amount of independent structure, and contain full marks for "bowing," &c. Throughout the work all directions of "expression" are to be inserted.

A pianoforte accompaniment is to be added throughout, which must contain no new matter, but be merely a reduction from the score. (See also IV.)

2. The Professor having signified the approval of the Exercise by the examiners, the candidate must present himself at the second examination, which will begin at 10 A.M. on the first Tuesday in May, and on the first Tuesday in November, in each year, in the Schools at Oxford. He must give in his name *in full* to the Clerk of the Schools, not later than the twentieth day of April, or the twentieth day of October, and send his Testamur of having

* Copies of the papers set at this examination in and after 1891 may be obtained at the Clarendon Press Depository, 116 High Street, Oxford, price 6d.

† Candidates are requested to apply to the head of a college or hall, or to the Censor of Non-Collegiate Students, for the necessary information on this subject.

passed the first examination, together with the statutable fee, and the notice from the Professor of Music that the Exercise has been approved by the examiners.

This examination embraces the following subjects :—

Harmony—Counterpoint, in not more than five parts—Harmonisation of a given melody—Fugue, to be composed on a given subject—Form in Composition—Musical History—Orchestration—A critical knowledge of the full scores of such standard classical compositions as shall be selected previously by the Professor of Music, and announced after the first examination.

This examination will be partly *vivâ voce*, and partly *per scripta*.*

3. The MS. Exercise (not a copy) must be delivered bound to the Clerk of the Schools (see IV.) before the Testamur of having passed the second examination is delivered to the candidate. (See VI.)

III. FOR THE DEGREE OF DOCTOR IN MUSIC.

Five years must intervene between the two degrees. But candidates may *qualify* for the degree at any time after their admission to the degree of Bachelor in Music by taking the steps hereafter described.

1. The candidate for the Doctorate must, in the first place, compose, and send in to the Professor before the last day of July, an Exercise (see IV.). It must be—

A Cantata, secular or sacred, or Oratorio, in length of performance from forty to sixty minutes, scored for a full orchestra, and containing an overture in modern form (concert overture), an eight-part choral fugue, and at least one other chorus in eight-part harmony. A pianoforte accompaniment reduced from the full score must be added.

2. The Professor having signified his approval of the Exercise, the candidate must give in his name *in full* to the Clerk of the Schools not later than the twentieth day of October, sending at the same time the statutable fee, the Testamurs of having passed the examinations for the degree of Bachelor in Music, together with the notice of the approval of the Exercise by the Professor of Music. The examination will begin at 10 A.M. in the Schools at Oxford on the first Tuesday in November.

The subjects of examination are as follows :—

Harmony—Eight-part Counterpoint—Double and Triple Counterpoint and Canon—Fugue, composed on a given subject, in not more than six parts—Form in Composition—Instrumentation—Musical History.

This examination is exclusively *per scripta*.*

3. The MS. Exercise (not a copy) must be delivered bound to the Clerk of the Schools before the Testamur of having passed this examination is delivered to the candidate. (See VI.)

IV. AS TO THE EXERCISE.

The Exercise for Bachelor or Doctor in Music must be copied in a legible hand; not too minute, nor on too small staves: and every line before the “turn-over” should finish with a “direct” to the coming note, over leaf: ♯

In the score the signatures should be given at the beginning of every *opening* (i.e., on every left-hand page): the divisions of instruments and voices marked in every page by the usual brackets; and the pages consecutively numbered.

The Exercise should be strongly bound, and lettered up back with title and composer's name, and also on the outside cover, with title, name, and college, and degree for which it was composed, before sending it to the Professor.

The Professor will endeavour to give candidates notice of the acceptance or rejection of

* Copies of the papers set at this examination in and after 1891 may be obtained at the Clarendon Press Depository, 116 High Street, Oxford, price 1s.

their Exercises not later than one month before the date of the next examination. Rejected Exercises will be returned to their authors; those which are accepted will be retained until the next examination, unless candidates express a wish to have them returned; but in such cases candidates must bring their Exercises with them when presenting themselves for examination.

The work must not only show facility in harmony and counterpoint, but also a knowledge of musical design and thematic development: no Exercise will be passed solely on its freedom from technical errors.

The Exercise must be accompanied by a declaration on a prescribed form, which must be obtained, by application, from the Clerk of the Schools, Oxford, that the work is entirely the candidate's own unaided composition.

The Exercise must show the private address as well as the name and college of the composer.

No information of any kind can be given to candidates as to the cause of their failure in the examination, or the rejection of the Exercise.

An Exercise rejected by the examiners cannot be presented again unless an intimation was given to that effect by the Professor at the time of its rejection.

V. OF THE EXAMINATION OF WOMEN.

Women who have passed the necessary preliminary examination (see I.) are admitted to the first and second examinations for the degree of Bachelor in Music under the conditions prescribed in I. and II. Women candidates are admitted to the examination for the degree of Doctor in Music, but "no candidate shall be allowed to offer herself for the examination for the degree of Doctor in Music, who has not satisfied the examiners in both the examinations for the degree of Bachelor in Music, and submitted the statutable compositions to be approved by the examiners."

VI. AS TO PRESENTATION FOR THE DEGREE.

After passing the second examination for the degree of Bachelor in Music, or the examination for the degree of Doctor in Music, a candidate wishing to be presented for his degree must communicate with the Dean of his college or hall, or the Censor of Non-Collegiate Students, forty-eight hours at least before the degree day on which he proposes to take his degree, sending at the same time his Testamur of having passed the necessary examination as the case may be.

A candidate wishing to be presented for his degree by the Professor of Music must state this on applying to his Dean or Censor, and also inform the Professor.

UNIVERSITY OF CAMBRIDGE.

PROCEEDINGS IN MUSIC.

(April, 1895.)

[The following summary of regulations is based on official documents and issued by the Special Board for Music. As, however, important changes affecting the procedure for Musical Degrees are impending, it is recommended that intending candidates should take no action on statements herein contained without having ascertained, from their College Tutor, or from the Censor of Non-Collegiate Students, that no alteration affecting them has been made since the above date.]

Copies of these "Proceedings" are always obtainable in reply to a letter addressed to "The University Press, Cambridge," enclosing a penny stamp for postage.

I. PRELIMINARY REQUIREMENTS.

A. ADMISSION TO THE UNIVERSITY.

It is required of a candidate for a Degree in Music that his name be entered *either*—

- (a) On the boards of some college in the University;
- or, (b) On the list of non-collegiate students of the University.

The candidate must write either to the Tutor of the college he may select, or to the Censor of Non-Collegiate Students (T. F. C. Huddleston, Esq., M.A., Fitzwilliam Hall, Cambridge), applying for admission and giving a reference to some Master of Arts of Cambridge or Oxford. He must also state his age, and give his names and address in full.

B. LITERARY AND SCIENTIFIC QUALIFICATIONS.

No person can be admitted as a candidate for the Degree of Mus. B. unless he has passed the general knowledge examinations appointed by the University, or be a graduate in Arts of some British university.

II. THE EXAMINATION FOR THE DEGREE OF MUS. B.

This examination consists of three parts :

Part 1.—A *preliminary* examination in Acoustics, Counterpoint, and Harmony.

Part 2.—The Exercise.

Part 3.—A more advanced examination in Musical knowledge.

The following are the subjects for examination (Part 1) :

(a) Acoustics.

Sensation and external cause of sound. Mode of its transmission. Nature of wave-motion in general. Application of the wave-theory to sound. Elements of a musical sound. Loudness and extent of vibration. Pitch and rapidity of vibration. Measures of absolute and of relative pitch. Resonance. Analysis of compound sounds. Helmholtz's theory of musical quality. Motion of sounding strings. The pianoforte and other stringed instruments. Motion of sounding air-columns. Flue and reed stops of the organ. Orchestral wind-instruments. The human voice. Interference. Beats. Helmholtz's theory of consonance and dissonance. Combination-tones. Consonant chords. Construction of the Musical Scale. Exact and tempered intonation. Equal temperament. Systems of pitch-notation.

No knowledge of Mathematics, beyond Arithmetic, will be required to satisfy the examiners in this subject.

(b) Counterpoint in not more than three parts, including Double Counterpoint in the Octave.

(c) Harmony in not more than four parts.

Part 2.—The Exercise.

The Exercise is to be a composition on a sacred or secular subject written for the occasion, occupying about twenty, but not more than five and twenty, minutes in performance, and fulfilling the following conditions :—

(a) That it comprise some portion for a solo voice, and some considerable portion for a chorus of five real vocal parts.

(b) That it comprise a specimen of Canon and of Fugue.

(c) That the whole have an accompaniment for a band of bowed instruments only, with or without organ.

The Exercise must be legibly written (with the pages numbered) and accompanied by a written declaration, signed by the candidate, that the work is his own unaided * composition.

Part 3.—The more advanced examination.

The following will be the subjects for this examination :—

(a) Counterpoint in not more than five parts, including Double Counterpoint.

* This expression is to be interpreted literally, and is meant to preclude the candidate from obtaining the advice or assistance of any other person with reference to any portion of his Exercise at any stage of its design or composition. The declaration should be attached to the first page of the Exercise, and should take the following form :—"I, A. B. . . ., hereby declare that this composition is entirely my own unaided work, and that it has not been submitted to any other person for advice, assistance, or revision."

Signed A. B., of ———— College,
in the presence of [witness' names and address in full, and date].

- (b) Harmony.
- (c) Canon in two parts.
- (d) Fugue in two parts, especially as to the relation of Subject and Answer.
- (e) Form in Composition as exemplified in the sonata.
- (f) The pitch and quality of the stops of the organ.
- (g) Such knowledge of the quality, pitch, and compass of orchestral instruments as is necessary for reading from score.
- (h) The analysis of some Classical Composition, both with regard to Harmony and Form, the name of which is to be announced in the *Cambridge University Reporter* by the examiners at least six weeks before the date of the examination.
- (i) The playing at sight from Figured Bass and from Vocal and Orchestral Score.
- (j) General Musical History.
- (k) A general knowledge of the standard classical works of the great composers.

No person can be accepted as a candidate for the second or third part of the examination until he has qualified in the preceding part or parts; but having so qualified, he may present himself for the subsequent part or parts at *any* future examination.

III. THE EXAMINATION FOR THE DEGREE OF MUS. D.

It is required in the case of a candidate for this degree:

(a) That his name be on the boards of some college in the University, or on the list of non-collegiate students.

(b) That he hold the degree of Bachelor of Music in the University, and that three years shall have elapsed since his admission to that degree.

The examination for the degree of Mus. D. consists of two parts—

Part 1.—An examination, partly written,* partly *vivâ voce*, in the following subjects:—

(a) Counterpoint in not more than eight parts, including double, triple, and quadruple counterpoint.

(b) The highest branches of harmony.

(c) Canon of various kinds in not more than four parts.

(d) Fugue and double fugue in not more than four parts.

(e) Form in Composition.

(f) Instrumentation and scoring of Chamber and Orchestral Music.

(g) The analysis of some Classical Composition, the name of which will be announced by the examiners in the *Cambridge University Reporter* at least six weeks before the day for examination.

(h) The Art of Music historically and critically considered.

Part 2.—The Exercise, which must be a Composition on a sacred or secular subject written for the occasion, occupying not less than forty nor more than sixty minutes in performance, and fulfilling the following conditions:—

(a) That it comprise some portion for one or more solo voices, and some considerable portion for a chorus of eight real vocal parts.

(b) That it comprise at least one specimen of Canon, and at least one specimen of Fugue.

(c) That it comprise an instrumental Overture, or an Interlude, in the form of the first movement of a Symphony or Sonata.

(d) That the whole (except some single piece be for voices alone) have an accompaniment for a full band.†

* Copies of the examination papers of past years (price one shilling the set) can be obtained of Messrs. Deighton, Bell, & Co., Cambridge, or at the Cambridge University Press Warehouse, Ave Maria Lane, London, E.C.

† By "Full Band" is implied string, wind, and percussion instruments, but the extent of their use and combination may vary in the course of the work at the discretion of the candidate.

IV. EXAMINATIONS FOR WOMEN.

By grace of the Senate of June 15, 1882, women may present themselves for the above examinations in the prescribed order of the examinations, provided they produce the required certificate of literary and scientific attainment (see I. B). Those women who have passed all the examinations required for either degree in music will receive a certificate to that effect.

UNIVERSITY OF DUBLIN.

REGULATIONS FOR MUSICAL DEGREES.

DEGREES IN MUSIC

Candidates for Degrees in Music must be matriculated in Arts, but are not required, as in the other Faculties, to proceed with the Arts Course.

BACHELOR IN MUSIC.

The examination will be divided into two parts:—

1. *Preliminary Examination* to include—

- (a) Harmony up to four parts from a figured bass.
- (b) The addition of three parts to a given melody, placed in any voice.
- (c) Counterpoint up to four parts (*combined* counterpoint not required).
- (d) A general knowledge of Beethoven's pianoforte sonatas.
- (e) The history of English Church Music from Tallis to Purcell, both included.

2. *Further Examination*—

Candidates proceeding to the second examination for Mus. B., must send to the Registrar of the School of Music, not later than two months before the date of the examination, an Exercise, vocal or instrumental, in not less than four movements, containing specimens of two-part canonic and four-part fugal writing. If vocal, a portion to be for four-part chorus, and a portion for one or two solo voices, and the accompaniment for string quartet. If the Exercise be instrumental, it must be in strictly classical form.

If the Exercise be approved by the examiners, the candidate shall proceed to a further examination, consisting of—

- (a) Harmony up to five parts on a figured bass.
- (b) The addition of four parts to a given melody, placed in any voice.
- (c) Counterpoint up to five parts, including combined counterpoint.
- (d) Double counterpoint.
- (e) Canon in two parts.
- (f) Fugal construction.
- (g) A knowledge of Bach's "Wohltemperirte Clavier."
- (h) The history of the Oratorio, as treated by Handel, Haydn, and Mendelssohn.

N.B.—Exercises need not be publicly performed unless the candidate desire it, and then at his own expense.

DOCTOR IN MUSIC.

A Doctor in Music must be Mus. Bac. of the University of Dublin, or of Oxford, or Cambridge, according to the regulations for *ad eundem* degrees of calendar. He must send to the Registrar, not less than two months before the date of examination, a work for voices and orchestra, comprising—

- (a) An overture.
- (b) At least one choral movement in eight real parts.
- (c) At least one solo with orchestra.
- (d) Specimens of canonic and fugal writing.

If the Exercise be approved by the examiners, the candidate will proceed to a final examination in—

- (a) Harmony and counterpoint up to eight parts.
- (b) Double and triple counterpoint.
- (c) Canon up to four parts.
- (d) The writing of a fugue in not more than four parts.
- (e) The instrumentation of a given passage.
- (f) A general acquaintance with the lives and works of the great Masters.

UNIVERSITY OF LONDON.

[*All communications must be addressed, "To the Registrar of the University of London, Burlington Gardens, London, W."*]

REGULATIONS.

MATRICULATION.

Candidates for any degree in this University must have passed the Matriculation Examination. No exemption, either from Matriculation or from subsequent examinations, is allowed on account of degrees obtained at other Universities, or of examinations of other examining bodies that may have been passed.

MUSIC.

BACHELOR OF MUSIC (B. MUS.).

Candidates for the degree of Bachelor of Music shall be required to have passed the Matriculation Examination, and to pass two subsequent examinations.

INTERMEDIATE EXAMINATION IN MUSIC.

Candidates shall be examined in the following subjects:—

The relations between musical sounds and the vibrations of sonorous bodies, as affecting the *pitch* of the sounds.

The simpler properties of stretched strings, and the sounds produced by them. Compound vibrations. Nodes.

The nature of harmonics.

The general theory and simpler phenomena of compound sounds.

The theoretical nature of consonance and dissonance as determined by Helmholtz.

The theoretical nature and values of musical intervals.

The theoretical construction of the modern scales.

Temperament

Melody. Time. Rhythm.

The principles of the construction of chords.

The history of music, in so far as it relates to the growth of musical forms and rules.

Practical harmony in not more than four parts.

Counterpoint in all species in not more than four parts.

[*N.B.*—Candidates must show in their answers that they are familiar with the Notation and Grammar of Music.]

B. MUS. EXAMINATION.

Every candidate for this examination shall be required to transmit to the Registrar, at least eight weeks before the commencement of the examination, a musical Exercise, clearly and

legibly written in the proper clefs, of such length as to occupy from twenty to forty minutes in performance, and fulfilling the following conditions :

- (a) It must be a vocal composition to any words the writer may select.
- (b) It must contain real five-part vocal counterpoint, with specimens of imitation, canon, and fugue.
- (c) It must have accompaniments for a quintet string band.
- (d) It must be a good composition in a musical point of view.

The candidate will be required to make a solemn declaration that the Exercise is entirely his own unaided composition.

If the Exercise be approved by the examiners, the qualifications of the candidate will be further tested by an examination in the following subjects :—

Practical harmony and thorough bass.

Counterpoint, in not more than five parts, with canon and fugue.

Form in musical composition.

Instrumentation, so far as is necessary for understanding and reading a full score.

Arranging for the pianoforte, from an instrumental score.

A critical knowledge of the full scores of such standard classical compositions as shall be announced beforehand.

The candidate may also be examined, at the discretion of the examiners, on points in his own Exercise.

No reference to any musical instrument will be allowed during the examination, unless specially directed by the examiners.

Candidates shall not be approved by the examiners unless they have shown a competent knowledge in all the foregoing subjects.

Although technical skill in performance will constitute no part of the qualification for this degree, any candidate may offer to be examined in—(a) playing at sight from a five-part vocal score ; * (β) playing an accompaniment from a figured bass.*

Any candidate otherwise approved shall obtain a distinguishing mark for merit in either or both of these particulars.

DOCTOR OF MUSIC (D. Mus.).

Every candidate for the degree of Doctor of Music shall be required to have obtained the degree of Bachelor of Music in this University, and to pass two subsequent examinations, for which he may present himself either in the same year (provided he have obtained the degree of Bachelor of Music at least two years previously), or in different years, as he may prefer.

INTERMEDIATE D. MUS. EXAMINATION.

Candidates shall be examined in the following subjects :—

The phenomena of sound in general, and the general nature of aërial sound-waves.

The special characteristics of musical sounds ; the physical causes determining their pitch, loudness, and quality. Standards of pitch.

The more elaborate phenomena of compound sounds.

The theoretical nature of the sounds of musical instruments of various kinds, including the human voice. The principles of stretched strings.

The phenomena attending the combinations of two sounds. The various theories proposed for the explanation of consonance and dissonance. Beats. Resultant or combination tones.

The theoretical nature of musical intervals, and the philosophical modes of defining and representing them.

The theoretical values of the various intervals used in music.

* Candidates desiring to offer themselves for examination in playing must give notice to the examiners at the commencement of the written examination.

Musical scales. The scales of various nations, and of the Greeks in particular. The theoretical construction of the modern scales.

The theory of temperament, and its various practical applications.

The Greek and the Church modes, and their relation to modern tonality.

The history of measured music.

The principles of melodial progression.

The history of harmony and counterpoint.

The theoretical nature of chords generally, and in particular of the various concords and discords in ordinary use; also of discords arising accidentally.

The theoretical principles governing progressions in harmony, especially those connected with discords.

The theoretical principles determining the rules of counterpoint.

The general distinction between physical and æsthetical or artistic principles, as bearing on musical forms and rules.

Practical harmony in not more than eight parts.

Counterpoint in all species in not more than eight parts.

D. MUS. EXAMINATION.

Every candidate for this examination shall be required to transmit to the Registrar, at least eight weeks before the commencement of the examination, a musical Exercise, clearly and legibly written in the proper clefs, of such length as to occupy from forty to sixty minutes in performance, and fulfilling the following conditions:—

(a) It must be a vocal composition to any words the writer may select.

(b) It must contain real eight-part vocal harmony, with good eight-part fugal counterpoint.

(c) It must also contain portions for one or more solo voices.

(d) It must have accompaniments for a full orchestra, and must contain an instrumental overture or interlude, in the form of the first movement of a classical symphony or sonata.

(e) It must be a good composition from a musical point of view.

The candidate will be required to make a solemn declaration that the Exercise is entirely his own unaided composition.

If the Exercise be approved by the examiners, the qualifications of the candidate will be further tested by an examination in the following subjects:—

Practical harmony of the more advanced character.

Counterpoint in eight real parts, with canon, fugue, &c.

Form in composition.

The treatment of voices in composition.

Instrumentation for full orchestra.

A general acquaintance with the names and epochs of the greatest musical composers, and with the character of their works.

A critical knowledge, in some detail, of the great standard classical compositions.

The candidate may also be examined, at the discretion of the examiners, on points in his own Exercise.

No reference to any musical instrument will be allowed during the examination, unless specially directed by the examiners.

Every candidate so approved shall be required to conduct a public performance of his Exercise (at his own expense) in a manner satisfactory to the examiners.

Although technical skill in performance will constitute no part of the qualification for this degree, any candidate may offer to be examined in—(a) playing at sight from a full orchestral score; (β) extempore composition, in regular form, on a given subject.

Any candidate otherwise approved shall obtain a distinguishing mark for merit in either or both of these particulars.

UNIVERSITY OF DURHAM.

FACULTY OF MUSIC.

BACHELOR OF MUSIC.

A candidate for the degree of Bachelor of Music must first pass the examination for the certificate of proficiency in general education, unless he is a graduate of Arts in a British university.

SUBJECTS.

Harmony and counterpoint, in not more than four parts ; paper work only.

Having his "Testamur," signed by the examiners in music, his next step is the submitting of his Exercise for examination.

1. This (which may be either a sacred or a secular work) is to consist of four movements only :—

- A four-part chorus ;
- An unaccompanied quartet ;
- A solo ;
- A five-part choral fugue.

(These movements may, of course, be in any other order.)

2. The accompaniments are to consist of the usual string-band only.

3. A pianoforte part is to be added throughout, but this must be merely condensed from the vocal and instrumental parts, and must on no account contain new matter.

4. The whole must be neatly and legibly written, and "directs" must be placed at the end of each line before a turn-over, showing the coming notes, over-leaf : *ω*.

5. The work must not exceed twenty minutes in length of performance.

7. Each Exercise, when sent in, must be accompanied by a certificate, duly signed by the candidate, to the effect that it is his unaided composition.*

8. Exercises must be sent to the Registrar of the University of Durham before March 31st.

After receiving back his Exercise, with an intimation from the examiners that it is accepted, he is eligible to present himself, at the interval of a year from his passing the "first" musical examination, for the final examination in music.

SUBJECTS.

1. Harmony in not more than five parts (of a figured bass and also of a given melody).

2. Counterpoint in not more than five parts.

3. Fugue, canon, and form. (A short fugue, in not more than four parts, to be composed on a given subject ; a canon to be continued for a certain number of bars ; explanations of musical forms to be given.)

4. History of music. (Such as is contained in any good general history from A.D. 1500 to the present time.)

The special subjects for the *vivâ voce* portion of the examination are :—The full scores of certain selected works, announced beforehand to those persons who make application, and are eligible for the final examination.

Questions may also be asked on any subjects connected with the candidate's papers.

Ladies may take degrees in music.

* This certificate must be on the printed form, which will be supplied on the candidate's application.

DOCTOR IN MUSIC.

No grace for the Degree of Doctor in Music shall be granted unless the petitioner shall be of fifteen terms' standing,* and shall have composed an Exercise, and passed an Examination in Music.

The Exercise shall consist of a vocal composition, sacred or secular, preceded by an Instrumental Overture, and containing eight-part harmony and good fugal counterpoint, with an accompaniment for a Full Band.

The Exercise *must* contain the following five movements, and *may* contain one other movement—not wholly instrumental—at the option of the Composer, to whose discretion the order of the middle movements is left :—

1. Overture (in binary form).
2. A short, unaccompanied movement, in eight real vocal parts.
3. Recit. (either Choral, or for a single voice ; preferably the former).
4. Aria.
5. Fugue (for double Choir ; eight voices on two subjects).

By Full Band is understood two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, drums, and the usual string quintet.

The score must stand in this order :

{ Flutes	{ Horns	{ 1st Violin	Voice, or Voices
{ Oboes	{ Trumpets	{ 2nd Violin	{ Violoncello
{ Clarinets	{ Trombones	{ Viola	{ Bass
{ Bassoons	{ Drums		

Each Exercise must be sent in to the Registrar not later than January 20th, together with a solemn declaration by the candidate that it is entirely his own unaided composition.

After receiving his Exercise, with an intimation that the Examiners have accepted it, the candidate may present himself for Examination in September.

The Examination will extend over two days, and will include the following subjects :—i. Harmony ; ii. Counterpoint (each of these including examples in eight parts) ; iii. Imitation, Canon, and Fugue ; iv. Form ; v. Instrumentation ; vi. History of Music (A.D. 1500 to the present time) ; vii. Elementary Acoustics ; viii. Knowledge of the Scores of the Standard Works of the great Composers.

A clearly written, well-bound copy of the Exercise must be delivered to the Authorities of the University before the candidate is presented for his degree.

UNIVERSITY OF EDINBURGH.

REGULATIONS FOR GRADUATION IN MUSIC.

I. Two degrees in music may be conferred by the University of Edinburgh, viz., Bachelor of Music (Mus. Bac.), and Doctor of Music (Mus. Doc.)

I. PRELIMINARY EXAMINATION

II. Every candidate for the degree of Bachelor of Music must pass a preliminary examination in general knowledge.

A degree in Arts not being a degree *honoris causâ tantum*, in any of the universities of the United Kingdom, or in any colonial or foreign university, specially recognised for the purpose by the University Court after consultation with the Senatus, exempts from the preliminary examination.

* From the day on which he received his Bachelor's Degree.

II. BACHELOR OF MUSIC.

University Attendance.

III. Candidates for the degree of Bachelor of Music must attend, in the University of Edinburgh, during a whole winter session, a course or courses of instruction extending in all to not less than eighty lectures, and including a course on the history of music.

III. FIRST PROFESSIONAL EXAMINATION.

IV. There is a first professional examination in music in the following subjects :—

- (1) Singing or performing upon some musical instrument.
- (2) Reading at sight.
- (3) Elements of music, including musical modes, and scales, notation, measure and *tempo*.
- (4) Harmony in not more than four parts.
- (5) Elementary counterpoint.
- (6) Form : sonata, rondo, fugue, and minor structures.
- (7) Outlines of the history of music.

The ear test will be applied to every candidate.

IV. SECOND PROFESSIONAL EXAMINATION.

V. There shall be, at least one year after the candidate has passed the first professional examination, a second professional examination in music and in literature in the following subjects :—

- (1) One of the following languages not already taken in the preliminary examination—French, German, Italian.
- (2) Rhetoric and English Literature (including Prose Composition and a knowledge of metrical rules).
- (3) Harmony in not more than five parts.
- (4) Advanced counterpoint.
- (5) Canon in two parts, and imitation and fugue in not more than four parts.
- (6) Form (description of structure and character of musical forms, and analysis of musical works).
- (7) Elements of instrumentation (compass of the orchestral instruments, and of the organ and pianoforte).
- (8) Critical knowledge of certain prescribed scores.
- (9) Playing at sight from easy vocal and instrumental scores, and from figured bass.
- (10) The history of music.
- (11) Acoustics in so far as connected with the theory of music, and physiology of the vocal organs.

In addition each candidate will be required to submit the following exercises composed by himself :—

- (a) A solo song with pianoforte accompaniment.
- (b) A four-part vocal composition.
- (c) An instrumental composition (other than a dance) for the pianoforte or organ, or for any stringed or wind instrument with pianoforte or organ accompaniment.

The extent and standard of the examination in these subjects is fixed from time to time by the Senatus Academicus, and the examination is partly written and partly oral and practical.

V. DOCTOR OF MUSIC.

VI. Bachelors of Music of the University of Edinburgh, of not less than three years' standing, and not less than twenty-five years of age, may offer themselves for the degree of

Doctor of Music, under the following regulations :—The degree is given in three departments, and candidates may present themselves in one or more departments.

The departments shall be those of—

- (1) Composers.
- (2) Executants.
- (3) Theorists or historians.

VII. (1) Candidates for the degree of Doctor of Music as composers must submit a prescribed number of vocal and instrumental compositions in the larger forms (such as Oratorio, Opera, Cantata, Symphony, Sonata, Overture). Each work must be the original and unaided composition of the candidate, and must be accompanied by a declaration to that effect signed by the candidate.

(2) Candidates will be examined in the following subjects :—

- (a) The more recondite contrapuntal forms—Fugal writing in more than four parts, &c.
- (b) Instrumentation, including certain prescribed books on the subject.
- (c) The works of the great composers, from Palestrina onwards.

VIII. (1) Candidates for the degree of Doctor of Music as executants will be required to show their special skill in the execution of solo and *ensemble* works in different styles. The works will be selected partly by the candidates and partly by the examiners.

(2) The candidates will be examined in sight-reading, and must give evidence of their power of playing orchestral scores, and will be required to invent transitions and to modulate from one key and piece to another. They will further be required to pass an examination on the history and literature of their special instrument, and on the method of teaching that instrument.

IX. (1) Candidates for the degree of Doctor of Music as theorists or historians must present one or more treatises on theoretical or historical subjects, which must be the result of research and original thought, not mere abstracts or compilations of existing works. They must be accompanied by a declaration signed by the candidate that they are his own unaided work.

(2) Candidates will also be required to pass an examination (a) in the theory and (b) in the history of music.

The examination will be on a higher standard in the subject which the candidate selects as his speciality.

XII. (1) The degree of Doctor of Music (Mus. Doc.) may be conferred *honoris causa tantum*.

ROYAL UNIVERSITY OF IRELAND.

DEGREES IN MUSIC.

B. MUS. DEGREE.

The course for this degree shall be one of at least three years' duration.

All candidates for the degree are required to pass the following examinations :—

The matriculation examination (*see below*).

The first university examination.

The first examination in music.

The degree examination.

Candidates at each of the professional examinations will be examined (i.) on paper ; (ii.) orally ; (iii.) practically, by playing prescribed pieces on some musical instrument.

Those candidates only who shall have been adjudged by the examiners to have acquitted themselves creditably at the pass examination shall be admitted to the further examination for

honours ; and their answering at the pass examination shall be taken into account in determining their class of merit, the pass marks being for this purpose divided by two.

MATRICULATION.

This examination will be conducted not only in Dublin, but at certain local centres to be from time to time selected by the Senate for both pass and honour candidates. Candidates for Matriculation must send "To the Secretaries, Royal University of Ireland, Dublin."

The attention of candidates is particularly directed to the following :—

(i.) The forms of application for permission to attend the examination must be wholly filled up by the candidates themselves.

(ii.) When sending their form of application for permission to attend the summer examination, candidates must notify to the Secretaries their intention to present themselves for the Pass *or* the Honour Examination in each subject respectively.

(iii.) The Secretaries are empowered to permit any candidate who may have been entered for "Honours" to alter to "Pass" upon making application in writing, giving satisfactory reasons for being allowed to make such change. Such application to be made at least one week prior to the examination.

(iv.) *Under no circumstances* will any candidate be allowed to change from Honour to Pass papers, or from Pass to Honour papers, at the time when the written examination is being carried on.

(v.) There will be no oral examination for Pass candidates.

(vi.) Those candidates whom the examiners, upon reading their papers, shall judge to be qualified to be admitted to Honours, will be required to attend in Dublin for a further oral examination in the subjects of the examination. Due notice will be given to each student of the exact date of this further oral examination, which will be held shortly after the close of the written examination.

Candidates at the first university examination will be required to answer in the following subjects :—

I. Latin.

II. Any one of the following languages :—Greek, French, German, Italian, Spanish, Celtic, Sanskrit, Hebrew, or Arabic.

III. English Language and Literature.

IV. Mathematics.

V. Natural Philosophy.

THE FIRST EXAMINATION IN MUSIC.

Candidates will be required to answer in the following :—

Pass—

I. *The Elements of Acoustics.*—The laws of the production and measurement of simple sounds. Theory and simpler phenomena of compound sounds. Consonance and dissonance.

II. *Elements of Music.*—Musical intervals, scales, clefs, time, rhythm ; construction of chords ; elementary harmony [Banister's "Music," Chaps. I. to XXVI. ; Stainer's "Treatise on Harmony."]

III. *Musical History.*—Outlines of Modern Musical History from the beginning of the eighteenth century to the present time. The growth of the principal instrumental forms. [Ritter's "History of Music," Chap. XI. to the end ; article on the Sonata in Grove's "Dictionary of Music and Musicians."]

IV. Practical :—Pianoforte, Organ, or Violin playing.

THE EXAMINATION FOR THE DEGREE OF B. MUS.

Every candidate must also send to the Secretaries, one month previous to the examination, the score of a "Musical Exercise," and at the same time a statutable declaration that the Exercise so presented is his (or her) own unaided composition. This Exercise shall consist of a vocal composition in four real parts, and containing examples of the usual contrapuntal devices, and having accompaniment for either a string band or organ.

Candidates whose exercises are approved by the examiners shall be examined in the following subjects:—

Pass—

I. Harmony. Counterpoint in not more than five parts; canon and fugue. The various forms of vocal composition.

II. (a) The history of (i.) the organ and pianoforte; (ii.) stringed (bowed) instruments.

(b) The history of modern music from the beginning of the sixteenth century to the present time.

III. The elements of instrumentation; compass and capabilities of the various instruments used in the modern orchestra.

[Berlioz, modern instrumentation and orchestration.]

IV. Analysis of certain full scores prescribed yearly.

V. Practical.

(A) Pianoforte course.

(B) Organ course.

(C) Violin course.

Honours—

A more extensive and minute knowledge of the pass subjects, together with the following:—

I. Double counterpoint, in the octave, tenth, and twelfth.

II. A more detailed examination in the history of modern music; and of the organ, pianoforte, and stringed (bowed) instruments.

III. The physical reasons for the difference of *timbre* or quality of tone in the several instruments of the orchestra.

[Tyndall's Lectures on Sound; J. Curwen's "Musical Statics."]

IV. Analysis of certain full scores.

V. Practical.

(A) Pianoforte course.

(B) Organ course.

(C) Violin course.

EXAMINATION FOR THE DEGREE OF DOCTOR OF MUSIC.

Candidates may present themselves for the examination for this degree after the lapse of three Academical years from the time of obtaining the degree of B. Mus.

Every candidate shall also be required to send to the Secretaries, one month previous to the examination, a musical Exercise, and at the same time a statutable declaration that the Exercise so presented is his (or her) own unaided composition.

This Exercise shall be a vocal composition to any words the candidate may select. It shall contain real eight-part writing, and shall have accompaniments for a full orchestra. It must also include an instrumental overture, or prelude, in classical form, and portions for one or more solo voices.

Candidates whose Exercises are approved by the examiners shall be examined in the following subjects:—

I. The phenomena and laws governing the production of musical sounds, consonance and dissonance, and their dependence upon beats, partials, differentials, and summation tones.

[Pole's "Philosophy of Music;" Curwen's "Musical Statics;" Helmholtz's "Sensations of Tone."]

II. Harmony and counterpoint in eight real parts.

III. The history of music, from the earliest historic period. The ancient Greek and ecclesiastical modes.

[Sir John Hawkins' "History of Music;" Chappell's "History of Music;" "Magister Choralis" (translated by the most Rev. N. Donnelly); Pole's "Philosophy of Music."]

IV. Temperament. The various systems of tuning keyed instruments. Just intonation. The influence of temperament on the theory and practice of music.

[Pole's "Philosophy of Music;" Curwen's "Musical Statics;" Helmholtz's "Sensations of Tone;" Bosanquet's "Temperament."]

V. Fugue on two simultaneous subjects (double fugue) in four parts.

VI. The history of harmony and counterpoint.

[Hawkins' "History of Music;" Pole's "Philosophy of Music;" the article on Harmony in Grove's "Dictionary of Music and Musicians," by Dr. Hubert Parry]

VII. Analysis of certain full scores.

VIII. Practical.

(A) Pianoforte course.

(B) Organ course.

(C) Violin course.

MEDALS.

The Senate may, at the examinations for the degrees of B. Mus. and D. Mus., award gold or silver medals to such candidates as they may consider to have merited the same.

THE VICTORIA UNIVERSITY.

The Colleges of the University are the Owen's College, Manchester; University College, Liverpool; and Yorkshire College, Leeds.

1. The Degrees in the Faculty of Music are Bachelor of Music (Mus. B.) and Doctor of Music (Mus. D.).

2. All candidates for the Degree of Bachelor of Music are required to have satisfied the Examiners in the several subjects of an Entrance Examination in Arts, or to have passed such other examination as may from time to time be recognised for this purpose by the Council. They are further required to have satisfied the Examiners in the several subjects of three examinations, entitled respectively: The First Examination; The Second Examination; The Third Examination; and subsequently to their passing the Third Examination to have presented an original Exercise, to be approved by the Examiners.

Two years' residence is required at one of the Colleges, that is, attendance upon certain prescribed courses of study. Full details may be had from the Secretaries of the various Colleges.

THE MUSICAL EDUCATOR

FIRST EXAMINATION

1. Harmony in not more than four parts.
2. The general history of music.
3. The elementary theory of Acoustics.

SECOND EXAMINATION.

1. Harmony in five parts.
2. Counterpoint (ancient and modern) in not more than four parts.
3. History of music (some special period).
4. Musical forms.

THIRD EXAMINATION.

1. Counterpoint and fugue in not more than five parts.
2. Composition in various forms.
3. Orchestration.

Each candidate is required to send in an original Exercise to the examiners, not more than two years after the third examination, at such date as shall be fixed by the Board of Studies.

The Exercise must be a composition written for the occasion, such as would occupy not less than a quarter of an hour in performance, and satisfying the following conditions :

(a) That it comprise some portion for a solo voice, and some considerable portion for a chorus of five real parts. (b) That it comprise some specimens of canon and fugue, but at the same time show an acquaintance with the resources of modern harmony and counterpoint. (c) That it have an independent accompaniment occasionally for a band of bowed instruments and wood-wind, with or without organ.

The Exercise need not be performed publicly.

Regulations for the Degree of Doctor of Music may be had from the Secretaries of the respective Colleges.

LAMBETH DEGREES.

It is the intention of the present Archbishop of Canterbury to grant the degrees in Theology, Law, Medicine, and Music only to persons eminent in these several faculties. The Archbishop will confer these degrees at his discretion.

The fees are about £63.

The only degree that can be had by examination is Master of Arts.

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